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THE MUSICAL WORLD

JULY, 1896.

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CONTENTS

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GRADE I-X.

XV.

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1802. Giese, Th. Op. 149, No. 6. Playing Soldier. Grade II.....	30
This is a bright and easy composition, in which a melody that suggests the innocent pleasure of martial parade is the principal subject matter. There are many figures which imitate the trumpet.	
A triplet on A, followed by a long note and a short arpeggio ascending the D-major chord, are prominent among these. It is in the key of D-major, the best of all keys for a march.	
1803. Guilmant, A. Op. 48, No. 4. Petite Marche. Grade II.....	20
This is a quaint and piquant little march in G-major. It begins somewhat like the famous Welsh march, "The Men of Harlech." There are many staccato chords, which impart a pretty effect of briskness, and will serve well to practice the hands in rising promptly from the wrist.	
1804. Waddington, E. Op. 21. The Old Guard March. Grade III.....	50
This is an easy little march, hovering between the keys of A-minor, C-major, and A-major. It is well calculated to please young students and is quite easy.	
1805. Concone, J. Op. 31, No. 3. Contemplation. Grade IV.....	20
In the key of B-flat-major we here have one of those enchantingly dreamy compositions which are characteristic of Concone. There is a flowing melody decorated with rippling arpeggios, and it is an excellent piece with which to practice the singing style, assisted by the pedal.	
1806. Concone, J. Op. 44, No. 11. May Breezes. Grade III.....	20
Under this pretty, fanciful title Concone has constructed a piece of genuine piano music. It is, to all intents and purposes, a study for the right hand in playing triplets of sixteenth notes in short downward arpeggios, while the initial notes are retained as eighths, forming a melody. It has a bright, laughing character and is sure to please.	
1807. Concone, J. Op. 44, No. 10. Hymn to the Eternal.....	30
This is a fine and noble composition in the key of G. It has several features of interest. Among these will be found, first, a series of noble, church-like harmonies, rolled up in broad ground-swells of arpeggio from the deep bass to a flood of sonorous breadth. (This is repeatedly echoed in light, thin harmony an octave higher.) Second, the same harmony treated with a counterpoint of octave eighths in the bass. Third, there is a little figure of three notes which pervades the composition and gives an expression of restless human feeling to the whole.	
1808. Concone, J. Op. 31, No. 14. Invocation. Grade IV.....	30
This is a beautiful composition of about medium difficulty. It is in the key of D-flat, and we are to infer from the title that a religious character is intended. It is, however, if religious at all, to be classed with those somewhat showy and theatrical pieces of church music which are often heard from paid quartets. The composition is, in effect, a nocturne. It is sweet and flowing, the opening theme is decorated with long, harp-like arpeggios, and there is a beautiful dialogue of alternate phrases between the bass and soprano.	
1809. Beethoven. Minuet from Opus 31, No. 3. Grade V.....	30
Here, within easy technical limits, Beethoven has made for us a piece of music surpassingly beautiful. It presents him in his gentle and tender mood. There are three sentences. The first is a melody all aglow with pure and quiet sentiment. The Italian opera composer, Bellini, has made Norma reproach Pollio, her unfaithful husband, in a melody of ravishing pathos which so closely resembles this as to suggest a possibly intentional quotation.	
The second period gives with a chord of the minor ninth (B-flat to C-flat) that outcry of pain so frequent in Beethoven. The third period is manly and decisive. It has been used by Saint-Saëns as the text for a superb and ingenious set of variations for two pianos.	
1810. Beethoven. Minuet from Opus 49, No. 2. Grade IV.....	35
A pupil at the end of the first year, or by the middle of the second, can find nothing more charming than this celebrated minuet. The opening period of eight measures expresses gentle contentment. The first digression in D-major, the dominant key, presents a series of scales and tone figures playing tag with each other in irrepressible fun. The second digression in C-major in the sub-dominant key is brilliant and energetic, exceedingly Haydnian. Technically, the student will find many good examples of phrasing, some interesting scales, and some good practice for light chords with wrist staccato.	
1811. Beethoven. Opus 2, No. 1. Adagio, from the First Sonata in F-minor. Grade VI.....	35
In this movement there is a resemblance in the melody, in the accompaniment, and in the decorations to the style of the beloved Mozart, prince of pure instructive musicians. It is quiet and contemplative in mood. The composer seems to be turning over in his mind and brooding upon the idea of some lovely personality. From the teaching standpoint, this composition will promote the clinging pressure legato whereby cantabile is produced, and, in strong contrast to this, the nimble action of fingers in delivering roulades and turns with rhythmical exercise of threes against fours.	

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1812. Michiels, Gustave. Russian Dance. Grade III.....	30
Russia has passed into the forefront of musical interests within the last ten years. We have come to recognize a distinct Russian school, the prevailing traits of which are the profoundly melancholy sentiment prevailing much of the time, and a strong, animated, almost fierce rhythmical life which is omnipresent. In this little piece we have these characteristics beautifully illustrated. It stands in the keys of A-minor, C-major, and A-major. There is much syncopated rhythm in the A-minor melody and a frisky, frolicsome air about the C-major melody, while the consoling melody in A-major is extremely charming. It is not especially difficult.	
1813. Hyde, D. W. Souvenir de Netherwood. Grade IV.....	50
In the key of A-flat and its closely related keys we have here a simple and agreeable waltz, with a good variety of figures.	
1814. Lee, Maurice. Gavotte du Palais Royal. Grade III.....	40
This is a bright and pleasing little gavotte of no especial difficulty, standing in the familiar keys of C and F. It will be of service in acquiring a notion of the gavotte form, and in giving a study of sprightly ornaments.	
1815. Reinhold, Hugo. Op. 27, No. 8. Idylle. Grade III.....	20
An idylle means a short poem dealing with country life and with its gentle scenes and pleasures. Young love is usually the emotional substratum of such poems and such music, even when the imagery of the shepherd with his sheep, his pipe, his sweetheart are not directly or definitely imitated. In this piece there is first a graceful melody for the right hand, in B-flat, contrasted with a sad melody in G-minor for the left hand.	
1816. Eyer, Frank L. Op. 10. In Gypsy Land. Grade II.....	40
That wild, romantic gypsy life, which so caught the fancy of Schubert, Schumann, and Liszt, has here been exquisitely reflected in a little composition standing in A-minor and A-major. The fitful, abrupt changes from sadness to gaiety, from gloom to gladness, from anger to coquetry, which we find in all gypsy music are here expressed. The firm chords which open the A-major section are especially beautiful.	
1817. Kavanagh, I. Op. 25. The Belle of Newport. Grade IV.....	75
The set of waltzes brought into the rank of an art form by the Strausses here finds a good illustration. There is a fine introduction, containing several orchestral effects, such as unisons and passages of double voices. The keys chosen for the various numbers are of a good variety, and there are many charming fancies scattered throughout the work.	
1818. Beethoven. Opus 26. Andante and Variations in A-flat, from the Twelfth Sonata (in A-flat). Grade VII.....	60
Beethoven was extremely partial to the art form, theme and variations.	
In this predilection Brahms resembles him more closely than any other composer. Beethoven's variations are always evolutions of the inner musical spirit of the theme. They are never superficial, are never made for effect. This opening movement of the Twelfth Sonata is the best known of all his works in this form. Chopin, who did not care much for Beethoven's music in general, included this sonata in his teaching repertoire. The theme is a double compound sentence of thirty-four measures of the most ravishing beauty. It is a touchstone of the performer's skill in the singling style, and an infallible test of his musical perceptions. The five variations which follow present at times glancing arpeggios, again, passionate, sledge-hammer chords, now sobs in minor mood, and again ripples of gay laughter. This movement is of considerable difficulty, though ranking in Beethoven's middle style. The power to follow and enjoy compositions of this type, the classic variations of a theme, is indispensable to the character of a rounded musician.	
1819-1823. Giuliani, Alfred. The Gayeties. Grade I.....each	20
This is a set of five dainty little pieces well adapted to develop in a young child the sense of rhythm and accent. Dance forms in double and triple measure are employed, and the polka and polka mazurka are especially attractive.	
1824. Goerdeler, R. On to Victory. March. Grade III.....	40
This is a bright, animated composition, abounding in sweet intervals, such as thirds and sixths, of a prevailing triplet rhythm and with some bits of octavo work. It will make a good piece of recreation.	
1825. Spindler, F. Op. 249, No. 3. Triumph March. Grade II.....	20
Here is a very short and easy piece in which we find the sparkle of Spindler's vivacious style.	
1826. Sarakowski, G. Hungarian Dance. Grade IV.....	40
This is a little dance in the Hungarian style, marked by the fitful, impulsive character of that national music. It is a good study for rhythm and for wrist work.	

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1827. Van Gael, H. Op. 1. The Little Shepherd. Grade II.....	30
Here is a little genre picture, very simple in design and of distinct meaning. After a short introduction of a plaintive character in G-minor, a merry little time sets in (G-major) and the rustic reed is plainly imitated. The composition is quite easy and extremely pretty.	
1828. Engelmann, H. Op. 120. 'Neath Twinkling Stars. Nocturne. Grade III.....	40
This is a lovely composition in the true nocturne form, the song being continuous, while the rolling arpeggios of the accompaniment wind about over a good variety of interesting harmonies. Two features of this harmony are conspicuous, both being touches of the modern style. They are, first, the use of the augmented triad; second, the connection of major triads at the distance of a major third, such as G to E-flat, C to A-flat. It will afford also a good study for pedaling.	
1829. Fondéy, Chas. F. Girard Gavotte. Six Hands. Grade III.....	
This piece is most excellent for pupils' concerts. It is of the Sousa March style; very catchy and brilliant.	
1830. Kontski, Chevalier de. Persian March. Eight Hands, Two Pianos. Grade IV.....	
Brilliant and effective in the extreme. Nothing could be more suitable for exhibition purposes. The march itself is stately and full of the strongest military rhythm.	
1831. Guilmant, Alex. Lullaby. Grade II.....	20
This is a composition of the finest form, short and extremely easy. It is in the mild key of F-major which Schumann loved so well. The melody is dainty.	
1832. Ganschals, Carl. Op. 20. Evening Calm. Grade III.....	35
A light composition in E-flat and A-flat, consisting for the most part of short arpeggio chords broken downward, and suggesting by their sweet thirds and sixths the tinkle and warble of birds going to rest.	
1833. Lack, Theodore. A Lesson at the Piano. Grade III.....	30
Here we have a short and moderately easy humorous, a clever little musical joke. It is a piece of programme music drawn on a tiny scale. It consists of a series of quotations from well-known classic masters of the piano literature. Dussek, Cramer, Clementi, Beethoven, and Mozart are cited. The quotation from Beethoven is a transposed phrase from the first Allegro of the Sonata Pathétique. That from Mozart is a bit out of the Turkish March in the famous Sonata in A, usually numbered twelve. Then comes a phrase labeled, "The professor falls asleep," and after this a brisk and jolly motive entitled, "The pupil perceives this."	
1834. Micheuz, Geo. Op. 200. Doves at Play. Grade IV.....	40
This is a light composition in slow waltz movement. It has three melodies, one in F, one in D-minor, and one in B-flat. There is an ornament consisting of a triplet of sixteenth notes on C in alt, followed by C in altissimo, which will give practice in the exchange of fingers. This piece is well calculated as a recreation for young students.	
1835. Devrient, F. Op. 27. Sylvia. Grade IV.....	40
As the title indicates, Sylvia (a country girl), we are to picture the naive, rustic life, with its simple interests and tranquil pleasures.	
First we have a long series of sunny thirds and pure intervals in the scales of G and of D-major, but there is an episode in the remote key of E-flat of a more glowing, impassioned mood, evidently suggesting a love scene.	
1836. Stiehl, H. Polonaise Brillante. Grade IV.....	40
This is a composition far above the average in merit. Its leading sentence lies in the key of G-major, but its episodes pass into a variety of keys, and are richly harmonized.	
The composer has caught the spirit of the polonaise and invented many sprightly rhythms.	
1837. Kölling, C. Grade IV.....	60
This piece belongs to the class of parlor compositions that requires some fluency of fingers. It is brilliant and attractive. The author's name is a guarantee of its musical worth.	
1838. Kölling, Carl. Op. 323. Cinderella (Aschenbrödel). Grade III.....	60
This is one of the most interesting parlor compositions by this interesting composer. The piece contains three different parts, flowing naturally one into the other, making a complete whole. It contains good teaching qualities, and a great variety of expression can be used in it. The first portion is in the form of a song without words, the second contains some neat left-hand work, and the third is in the form of a polonaise, thus giving a variety of style.	
1839. Kölling, C. Op. 325. Hunting March (Jagd-Marsch). Grade IV.....	65
This piece is of a stately march character and is an extremely bright and entertaining composition; it contains some good arpeggio work, and, being brilliant throughout, would make an excellent piece for recitals.	

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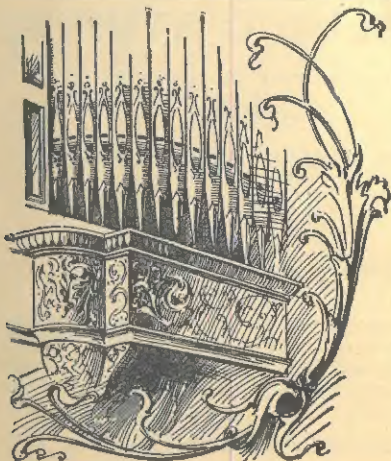
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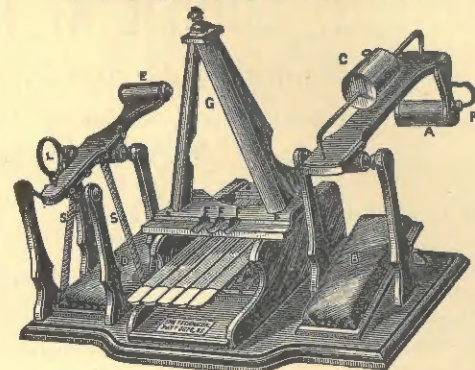
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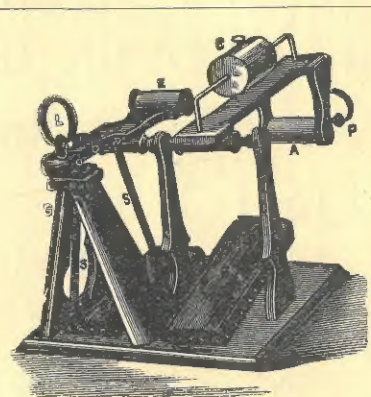
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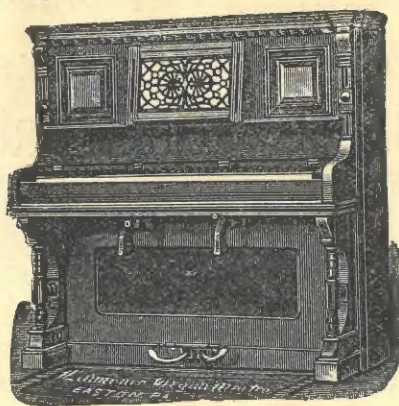
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VOL. XIV.

PHILADELPHIA, PA., JULY, 1896.

NO. 7.

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Musical Items.

HOME.

JOSEF HOFFMANN, the famous young pianist, will visit America next season.

THERE is a rumor that Xaver Scharwenka will be at the Cincinnati College of Music next year.

CLARENCE EDDY, the American organist, has been giving recitals in Rome, Milan, and Paris.

CALVÉ, it is said, will make a concert tour of the larger American cities the coming winter.

WORCESTER'S thirty-ninth annual Music Festival is to be held from the 21st to the 26th of September.

CINCINNATI music-lovers paid \$43,000 to hear seven concerts at the musical festival held in that city in the five days from May 19th to 23d.

WILLIAM H. SHERWOOD will fulfill his customary engagement as director of the piano department at the Chautauqua Assembly this summer.

THE Seidl Society concerts at Brighton Beach have commenced for the season. A Wagner festival was the initiatory work and lasted for three days.

It is announced that Lilli Lehmann will visit the United States this season for a concert tour in company with Reinhold L. Herman, the composer and pianist.

DR. WILLIAM MASON has purchased of Preble Tucker, for \$29,500, the four-story brick dwelling, with lot 21 x 103.3, No. 14 West Sixteenth Street, New York.

HERMAN L. MOHR died in Philadelphia, May 25th. He was born in Saxony, and was the author of many works for orchestra, chorus, piano, etc. His works are largely used throughout Germany.

MR. LOUIS C. ELSON is booked for a dozen lectures during the summer. One course at Saratoga, last week of July; a course at Ludington, Mich., first week in August, and a course at Bay View, Mich., second week in August.

Two memorial concerts in aid of the Dr. George F. Root Memorial Fund will be held in the Chicago Coliseum on the afternoon and evening of July 4th. These concerts will be under the direction of Mr. William L. Tomlins and Mr. Frederick W. Root, son of the composer.

MME. BLOOMFIELD-ZEISLER made fifty concert appearances during the last season, twelve of which were with orchestra. She will make a tour of the Pacific coast the ensuing season. Guarantees have already been secured for thirty recitals, which will extend over a period of two months.

FOREIGN.

DURING the past year there were produced in Italy 31 operas and 29 operettas.

THE great Dutch pianist, Sieveking, is to make a tour of the leading American cities the coming season.

WALLACE.—W. Vincent Wallace, son of the composer of "Maritana," is writing a memoir of his father.

MME. MARCHESI'S memoirs, which are said to abound in anecdote of noted musicians of the day, are shortly to go to press.

LAST year in Germany Leoncavallo's "I Pagliacci" was performed 467 times, and the "Cavalleria Rusticana" 505 times.

A STATUE of Mozart is to be erected at Prague, in front of the Conservatory, within sight of the Villa Bertramka, where he composed Don Giovanni.

BRAHMS has received the medal of honor for arts and letters from the Emperor of Austria, being the first musician on whom the distinction has been conferred.

SEVERAL great musical festivals will be given in the provincial cities of England this fall. At least one important original work is usually given at these annual festivals.

DR. DVORAK has recently finished two string quartettes, respectively in G- and in A flat. He has also composed three symphonic poems based upon national Bohemian legends.

MORITZ ROSENTHAL, the greatest living pianist from the purely technical standpoint, is to return to America for a second tour. Mr. Rosenthal has not been heard here for eight years, and since then we have heard Paderewski.

W. J. VON WASTELEWSKI, author of the biography of Schumann and many other works, is said to be engaged writing his memoirs. As he was well acquainted with a large number of important artists, his experiences and recollections will form an interesting book.

THE death of Mme. Clara Schumann removes another illustrious light from the realm of music. The sad event occurred Thursday, May 21st, and was immediately telegraphed all over the world as a matter of universal interest. See further notice of her life on another page.

THE CORONATION BALLET.—The ballet performed at Moscow during the coronation festivities in scenic and choreographic beauty surpassed anything as yet seen in Russia. It will cost 100,000 rubles. It is named Daita. The scene is in Japan, everything is thoroughly Japanese, and the music is written on original themes from Japan.

SUMMER READING.

HAMILTON C. MACDOUGALL.

VERY many people are in the habit of laying out a course of reading that they intend taking up during the summer months. It is quite true that if the reading is of a substantial character and the weather is warm the good resolutions sometimes fade away. But if any of the ETUDE readers are desirous of reading at least one good book before the hard work of another season begins I would like to recommend Herbert Spencer's "Education." I became acquainted with the work through the endorsement of my friend, Mr. Thomas Tapper, and I am sure that I can repay the debt I owe him in no more agreeable fashion to him than to induce someone else to read it. The work is extremely stimulating and not too deep reading for any one who is willing to read with some attention and not merely for amusement. It discusses the subject of education in a very fascinating fashion and gives a practical discussion of music's place in a scheme of education that is very profitable for a musician to read. It is commonly supposed that musicians are unwilling to give serious attention to anything outside their immediate province. It is true that the Art is an absorbing one and technical proficiency is gained only at the cost of unremitting labor; yet I believe we all are desirous of self-improvement, and that I can promise to any who carefully read the book to which I have referred.

—Camilla Urso is ranked as a genius, yet she practices six hours a day, and never attempts playing a concerto in public without at least six months' hard practice.

—One thing that tends directly to success in life is a distinct aim. A man may run very hard in a race; the perspiration may stream from his brow, and every muscle be strained; but if he is not running in a right direction, if he is running away from the goal, all his activity will not help him. So industrious habits are not sufficient, unless we have a distinct idea of what we are aiming at. The world is full of purposeless people, and such people come to nothing.—J. Cameron Leeds.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

E. B. A.—You ask at what stage of a student's progress Chopin's C sharp minor impromptu, Opus 66, could be wisely introduced. I should say that it could be taken quite early, say, at about one-third the distance from absolute beginning to mature artistry, or at least such musicianship as by courtesy may be called artistry.

You know well, no doubt, that the higher degrees of proficiency in piano playing mean decades of study. In such a period of musical study as might be fairly regarded as correlative to a college curriculum, with a preparatory course taken for granted, I should place it at the end of the freshman year, or the end of the third year in a series of six years.

Every piece of music bears upon the pupil's mind in two ways, that is, technically and æsthetically,—the fingers and the fancy.

The impromptu in question is one of the posthumous works, and for some reason not easy to give Chopin saw fit to repress it and not publish it. Personally, I do not agree with the disparaging criticisms bestowed upon this composition by Mecks, but I consider it very beautiful—in especial, the lovely lyric theme in the tonic major. Technically, its chief value lies in the opening sentence, where groups of eight single sixteenths in the right hand are made the time-equivalent of groups of six triplet-eighths in the left hand, that is, a double four against a double three, three against four being an appalling *pons asinorum* for the young pianist.

A. M.—The distressing habit of stammering which you allude to in your pupil is, verily, one of the most irritating and disfiguring of musical habits. I once had a pupil, a young man, who shook and quivered and wriggled every time he made an onslaught upon the piano, till he almost drove me frantic. He was a veritable aspen. His music made him quiver and shake and jerk as if he had been attached to the poles of an electric battery. In his case it was a constitutional infirmity, a disease of the nervous system, and the more I remonstrated, argued, expostulated, plead, exhorted, fumed, fretted, fidgeted, and fulminated, the more complete and full-blown became his habit of musical stuttering. In the case of your pupil, the fourteen-year-old girl, if her hands are inclined to be cold, clammy, and tremulous when she plays, the cause of her stammering may be physical, and I should recommend careful muscular training by gentle dumb-bell exercise with much open air, and abstinence from all nerve-irritants. But your saying that she stammers more egregiously upon familiar than upon unfamiliar music inclines me to think that the cause is mental, and in that case it may be derived from two different faculties, namely, approbateness in excess or deficient continuity. The former would produce morbid self-consciousness and timidity. The latter would cause the mind to make many abrupt changes of attention and to dart hither and thither like a devil's darning needle. The mental cure should be sought and will surely be found in the cultivation of concerted music. Let the girl play accompaniments for singers and violinists, and, still better, have her practice bearing her part in four-hand arrangements of overtures and symphonies. One of the most practicable works in the world for this purpose is the sixth or pastoral symphony of Beethoven, since it is at once easy and beautiful.

M. M.—If you have an eight-year-old girl who can make anything like a tolerable stagger at Chopin's waltz in A flat, she must be a phenomenon indeed. You must mean the Opus 42, for the one in Opus 34 would surely be too robust for her.

As to general advice, I would say to you, do with her just what you would with any other student whose musical maturity might chance to be the same though the years were double or triple. Give her a daily trot around the circle of pure technic, and there is no better digest of this subject to be found in the world than that of Mason and Mathews, the deservedly renowned "Touch and Technic."

Again, there should be some practice upon études, that midway ground betwixt the dreary sand-waste of technic and the blooming gardens of music. I am a great believer in Czerny. In certain aspects of piano playing his achievements are for all time, at least so long as the present keyboard holds its own, and till Janco, or some other reformer, pushes it aside. Czerny has given us a vast variety of the formulas of musical expression possible to the piano keyboard, just sufficiently sweetened and perfumed with emotional beauty to make them interesting, while he has not, like Stephen Heller, made them too entertaining for study.* The fault which you complain of in your pupil, namely, not phrasing well, could be cured if you would use the music of Schumann as a specific. Schumann's music is many-voiced, and all the middle notes are significant. Your pupil's habit of inartistic hastening could be checked and counteracted by studying such of Beethoven's slow movements as come within her comprehension and recommend themselves to her sympathies.

G. JACK.—Your question as to whether it is possible to play the trill in Beethoven's D-major sonata, Opus 10, No. 3, at the full metronome tempo, namely, $\frac{1}{2}$ = 132, opens up an interesting subject of thought. I frankly confess that I do not believe it possible to move the human finger fast enough to attain this excessive agility. Just think for a moment. The half-note will contain eight sixteenths, and in a minute there would be eight times 132, which is 1056 notes. Since only two fingers are employed, each would have to rise and fall, delivering its blow, 528 times in a minute, or about nine times in a second. Set your metronome to beating seconds and then play scales against it in triple triplets, or nine notes to the beat. Then you will realize what nine notes to the second mean. I question if a speed higher than six or seven notes to the second be attainable upon the piano with the individual finger. The violinist, when he trills, produces a tone when he raises as well as when he drops the finger, and likewise can make a shimmering shudder of tremolo, because the bow produces a tone with each alternate motion, but the pianist must make two motions to secure every sound. I never heard Gottschalk, whose sustained crescendo trill was one of the wonders of the century, but I was once told by a good judge that Gottschalk really did not play the notes so fearfully fast, but made them so faultlessly round and full that the effect was that of great speed. A run well defined, or a trill conscientiously even, will always seem faster than it really is.

ANSWERS TO

THOUGHTS FOR THE THOUGHTFUL.—III.

VII.

1. WHENEVER you have had a pupil fail to play satisfactorily in public, was the fault unavoidable stage fright? 2. Insufficient preparation? 3. Something wrong about the piano? 4. A mixing up of pages? 5. Music falling off the piano? 6. Or what have been the causes of breaks which you thought might have been avoided?

The failures I have known have been almost always caused by stage fright.—*M. Elizabeth Mayo.*

Only once or twice in many years have I found stage fright so strong as to completely paralyze the performer and make him utterly unable to proceed, even though thoroughly prepared. The almost universal cause is insufficient preparation, though, most of the time, the pupil is not aware of it, and will not believe that to be the true cause; but I hold that if sufficient practice has been given the fingers will be so thoroughly familiar with the way to be traveled, that, apparently having "a memory of their own," they will continue their familiar journey even though their guide, the mind, is for a few moments of no assistance, and finding, after a few moments, the fingers are such trusty servants, courage rouses itself to the task and makes a success; but public efforts must be continued from time to time, if real stage fright is to be overcome.—*Ella M. Hill.*

In summing up the answers, it is evident that experience proves insufficient preparation, together with at

tempting pieces which are too difficult, to be the almost universal causes of failure. When the pupil knows the piece, and knows that he knows it thoroughly, there is seldom, if ever, sufficient stage fright to disconcert the pupil. But timid pupils should be given parts in duets or eight-hand pieces for their first attempts.—*EDITOR.*

VIII.

1. With pupils who are comparatively beginners, do you have them read the notes to be played by the right hand or left hand first, when both hands are playing at once? 2. Do you have them give their first attention to time values, or to what letters the notes are, or to the fingering? Or in what order do you have the pupil read as to the points named? 3. Do you demand counting aloud at the first reading of a piece? 4. Do you have a pupil tell the note names aloud before playing them?

I have beginners read the notes for right hand first. I teach the names of the notes, position on the staff and on the keyboard, at the same time I begin fingering. I then teach the time values of notes. I always demand counting aloud at first reading of a piece, and also have them name notes aloud before striking them.—*Emma A. Lane.*

I have the right hand notes read first unless the melody be in the left hand, in which case this hand would be read first. I then call attention to the letter names of notes and the fingering, then the time values, and I always demand counting out aloud.—*Bertha J. Chace.*

I have beginners read out aloud each hand separately, then play each hand separately, considering time-value; then give their attention to the fingering; and always insist on counting aloud.—*August Geiger.*

I find it best to teach beginners to read music first with the letters from the book, then use the right hand, followed by the left, naming the letters, then counting the time aloud, lastly singing the words, when there are any. After the names of notes are learned, the time made plain, then go to work at the fingering and see that each finger takes its own place.—*M. E. H. Gardner.*

I do not have beginners play with both hands until they have first practiced separately, and I almost always have them take up the left hand part first, for it is much the hardest for the great majority on several accounts. After beginning the melody pupils feel that it is too tedious to get the accompaniment. After the parts are learned it is not as hard to see and read both at once and grasp the meaning as a whole. Left to themselves, they always read the right and then the left. If I have given them lessons from the very first, I rarely have to call their attention to the letter names of the notes, so I can go at once to the time values and fingering. They are taught from the start that the mind must attend to those three things at one and the same time.—*Ella M. Hill.*

I have never given special directions as to which staff shall be read from first when both hands are playing at once. It is a point well worth attention, however. It seems more natural to think of the right hand notes first, partly because it more often contains the melody, partly because the right hand instinctively takes the lead in whatever we are doing, unless we are left-handed. Piano students, in general, seem to think that the main thing to do is to play the right hand well, and never, unless emphatically incited to do so, do they give the left hand due attention, whereas it really requires as much again, owing to its natural weakness and dependence upon the right hand. If reading just for the sake of reading, time-values must be the first consideration. If reading something that is to be studied, I have the attention concentrated upon notes, fingering, and phrasing at the first reading, then upon time-values. I demand counting aloud with the first practicing of a piece or étude. It is advisable that beginners should name the notes before playing until able to read music readily.—*Marie Merrick.*

With beginners playing with both hands at once, I teach them to read the notes for the left hand first. If there is a chord, they have to read its lowest note first.

When my pupil is to have a new lesson I make him pay attention to the piece in the following order: The name of the piece, the name of the composer, tempo, key, time, the different clefs, the notes connected with

* Czerny's Opus 299, 740, 365, 337 can never be superseded.

fingering, the different touches, phrasing, and at last, but not least, the expression. I demand counting aloud at the first reading of a piece, because that is the only way a teacher can keep control over the pupil's knowledge of the note values. For a beginner in the first term, it is of great use to let him tell the note names aloud before playing them.—*Eliza Lothner.*

To sum up the evidence, there must be a uniform and invariable way for the pupil, or he will waste time in trying to find out which is easiest to do first, never doing them in the same order. Recent tendencies are toward "doing one thing at a time," and not trying to overburden the child's mind with too much simultaneous detail. As they become familiar with one thing, then lead them to give attention to the next, meantime not entirely neglecting the former. Habit will eventually do the rest. Counting aloud forces the pupil to think time values, and if he chances to omit counting, his ears remind him, while if mental time keeping is depended upon, the child forgets to count when meeting the first difficulty, and then plays by guess. A thorough knowledge of the names of notes on the added lines as well as on the staff, and a working knowledge of time values, is indispensable for accurate work and for substantial and satisfactory advancement. These fundamental necessities are best learned from a writing-book, such as Landon's "Writing Book for Music Pupils."—*EDITOR.*

1. In giving lessons to a beginner, do you demand touch and tone-quality from the very beginning, or do you take this subject up after the pupil is able to read and play somewhat, and at about what grade of advancement? 2. What are your ways of leading a young pupil to try to play with a sweet touch? 3. What illustrations do you use to impress its importance upon the child's mind?

First, last, always, touch and tone quality. I illustrate by doing myself what I require, showing also the wrong way. I speak in various voices, hard and harsh to soft and sweet, and refer to sounds in nature, etc.—*V. E. B.*

I call attention to touch, after the pupil can read a little, say the second or third lesson. This I do by illustrating, playing with a harsh and choppy tone contrasted with a singing tone—"The Purling of a Brook," "The Best Singer in the Town," etc.—*S. L. Wolff.*

I do not give much attention to touch until after the first three months. Whenever they have a little study that is any ways melodious, I make up a little story about it and often say, "Now the lady is going to sing to us" (speaking of the right hand), and criticise her singing, and have it played several times; then we ask the gentleman (the left hand) to please come and play for her but not play too loud and strong, or we cannot enjoy the lady's singing.—*Ella M. Hill.*

1. In the "Landon Piano" book the first exercises are furnished with words, and I strive to teach that the tone-quality must express the meaning of the words, and I try the exercises in various ways, bidding them listen carefully to the tone, and tell me which is most nearly like the words we try to express.—*M. E. H. Gardner.*

Most emphatically do I demand touch and tone-quality from the beginning. I like to work from within rather than from without, to consider touch as the result of a fine conception of tone-quality instead of thinking of the latter as merely a result of mechanical means. I have met with such success, working on these lines, that after a few lessons I have but to say—"Your tone work is bad," "not clear," or "unmusical," as the case may be, to have the quality of tone immediately corrected. Just how the pupil attains the desired results I do not inquire, nor do I insist upon a stereotyped position of every finger and part, in order that they may be attained. A distinguished artist says: "No two artists reach the same results in the same way;" and Liszt himself proclaimed that "it matters not *how* we attain a desired musical end so long as we do attain it," or words to that effect. Work that has its source in noble ideals and intelligent conceptions must rank infinitely above the mere automatism that is the result of an undue exaltation of mechanism. Yet, while I must ever hold that the mental and spiritual must control the physical and material, I in no wise forget the important functions of the physical as a medium of mental and spiritual expres-

sion. While striving to implant correct ideals, I am likewise striving to educate the physical members to a degree of responsiveness and capacity that shall enable them to adequately reveal these ideals to the world. To acquire the nice combination of elasticity and firmness requisite to a fine touch, various means have to be employed. Chief of these are the insistence of the delicate balance of mental calmness and intelligent, concentrated attention that produce the correspondingly nice balance of decision and relaxation in physical movement. Without this balance, no technical study can be pursued to advantage, or with the fullest results. The Delsarte relaxing exercises diligently practiced are a most efficient aid to its acquisition. While thus implanting ideals, and judiciously training physical members, in order to lead pupils to play, not only with a "sweet" touch, but a varied touch as to legato, staccato, dynamics, etc., I am assiduously dealing with character, pointing out to them characteristics to be cultivated and repressed in the general conduct of life, as the surest means to positive attainment in their musical work. Thus, the determined, aggressive pupil must cultivate pliability, a yielding temper; the mild, o'er-ready to yield one, more moral stamina; the nervously restless one, repose; the stolid one, animation, and so on *ad infinitum*.—*Marie Merrick.*

My experience has been, that if the pupil's hand is held correctly and flexible, the tone will be good. While if I call attention to tone, the position of the hand will be bad.

I seldom speak of tone-quality until they have learned to hold the hands correctly and with ease. With some it may be during Grade I, with others not until Grade II.—*Bertha J. Chace.*

1. I try to have pupils use a sweet, singing tone from the beginning. 2. I try to make them understand that they are to make the piano sing, and to understand that there must be no "push" in playing the notes, but that hand, wrist, arm, etc., must be perfectly loose and yet have a certain degree of firmness. 3. I play a note with stiffening joints and tell the pupils to notice the hard, sharp tone produced; then I play a note with relaxed muscles, and tell them to notice the sweet, full tone which results, and also to notice that it sings for some time.—*M. Elizabeth Mayo.*

Most decidedly, the pupil should begin touch and tone quality from the very beginning, as an effort for a good touch is likely to prove fruitless after the pupil has been left to thump out what little he or she may have had. My idea of teaching touch is to make the pupil thoroughly relax all the muscles of the body. To do this I tell the pupil to feel just as lazy as possible in the muscles, requiring them to go very slowly, counting four to each key that is struck. This gives the hand and arm time to relax before striking the next key. I illustrate tone-quality to my pupils by showing them the difference between a harsh, unmusical tone and a soft, mellow tone, and in most cases meet with success.—*A. S.*

In summing up this question of touch, the weight of evidence is strongly in favor of teaching touch as a first impression, to make it take precedence of all other ideas until a good tone-quality is a fixed habit. Teachers of the Mason system of technics give little attention to position of hand, but great care to looseness, and secure position as well as tone-quality through this looseness. Sight is easier than hearing, and hearing than feeling, but the Mason system calls on the latter two more than on sight, for both get at the inner truthness of touch more surely than does sight, as evidenced by hand position. Touch is one of the most important subjects with which the piano teacher has to do, but as it is frequently treated in the columns of THE ETUDE it is not necessary to go deeper into the subject here.—*EDITOR.*

DESCRIPTION OF LAST ISLAND.*

By EDWARD BAXTER PERRY.

In *Harper's Magazine* for April, 1888, appeared a remarkably graphic sketch by Lafcadio Hearn, entitled

*"The Last Island," by E. B. Perry, a descriptive composition for piano. Published by T. Presser, Philadelphia.

"Chita; or, A Memory of Last Island: The Legend of L'île Dernière." It dealt with the destruction of Last Island, formerly a fashionable watering-place in the Gulf of Mexico, thronged every season with hundreds of aristocratic guests from the Southern States. On the 10th of August, 1856, at the height of the season, the island was totally destroyed by a sudden tempest and tidal wave. Every vestige of human habitation was swept into the Gulf and nearly every soul of the hundreds there assembled perished.

The following composition is a musical transcript, almost page for page, of Mr. Hearn's perfect and powerful prose poem. It opens with a quiet lyric introduction, intended to portray the mood of the bland, ethereal azure days preceding the storm, which the author describes as "Days born in rose and buried in gold when winds held their breath and slow wavelets caressed the bland brown beach with a sound of kisses and whispers, and for weeks no fleck of cloud broke the heaven's blue dream of eternity." Then the first mighty premonitory rollers come surging in from the far horizon, to break slowly in whispered thunder upon the strand, indicated in the composition by a few sweeping, wave like arpeggios. The principal theme of the work, which follows, portrays the rising, ominous voice of the sea, which, to quote Mr. Hearn again, "Is not one voice, but a tumult of many voices, voices of drowned men, the muttering of the multitudinous dead, all rising to rage against the living at the great witch call of storms."

Steadily the gale increases, the gloom deepens, and the surf breaks higher, till toward midnight, when the storm has nearly reached its climax, there is a sudden lull, and winds and waves are hushed in suspense. In this moment of tranquillity, merry, mocking strains of waltz music are heard drifting out upon the gloom and terror of that tempestuous night from the ball-room of the great summer hotel upon the island.

Just here I have introduced a waltz of a light, almost flippant character, in contrast to the sombre themes and harmonies which precede and follow, suggesting the mood as well as the movement of the dancers.

The incongruous strains reach the ear of the veteran captain of the steamer Morning Star, which, dragging three anchors, is drifting down to her inevitable doom amid the breakers, and he exclaims, "Dancing! God help them! for the wind dances with the sea to-night, and if he takes a notion to whip around south, there'll be dancing to a different tune!" In the repetition and development of the waltz-theme I have endeavored to depict the moment when the wind veers and from the south he comes on with the strength of a tornado and the sound of a cannonade, bearing the sea, a blanched and frightened partner, in his arms, and the very land trembles to this giant tread, as but a moment since the polished floor of the dance hall quivered to the pressure of circling steps.

Then the original sea-theme returns, with its sobbing, surging accompaniment, the voice of the sea again, but rising to a shout of warning, and the tempest rapidly increases to the final climax and ultimate awful catastrophe, when "Shattered wrecks of buildings, mingled with uprooted trees and struggling human victims, are swept surging together, in a weltering chaos of destruction, out into the black waters of the Gulf." Then, like the storm, the composition gradually subsides in sad, falling cadences like repentant surges sobbing themselves to rest on a wreck-strewn shore; and at the close are a few subdued minor chords, a musical requiescat for the lost.

Musicians will notice that the theme of the Coda is identical with that of the introduction, only given in extension and in the minor key, to suggest that it is the same scene, the same sea and sky, but altered almost beyond recognition by the passing of the shadow of Death.

—Your dullest pupil is your best pupil. You can learn more from him than from your brightest student. You should learn in the first place to be thankful you are endowed with more ability than that boy or girl. You should be further grateful that the majority of your students are so bright and apt to learn. But above all, if you do your duty by that stupid pupil, you will learn lessons of patience and perseverance never learned in instructing smart pupils. But the best service of a dull pupil comes from expedients necessarily employed in making him understand what you would teach him. You must work and study much harder for a dull pupil than the quick, bright one. You must go over all the ground of instruction more slowly and carefully. Blessed be the dull, stupid pupil.—*The Musical Messenger.*



MME. CLARA SCHUMANN.

MME. CLARA SCHUMANN.

THERE passed away, on May 21st, at Frankfort, perhaps the greatest female pianist of the world—Clara Josephine Schumann, wife of Robert Schumann. At the time of her death she was 77 years old, and remained active until almost that time. In an item in June it was stated that she was stricken with paralysis.

The immortal composer's widow, Clara Schumann, occupied a very high position among the greatest pianists and the best pianoforte teachers. She was born in Leipzig, September 13, 1819, and was the daughter of the well-known music teacher, Friedrich Wieck. From the fifth year of her age she was obliged to practice a great deal on the piano, and at six years old, owing to her father's systematic teaching, such success was achieved with his method that it made his name as a teacher widely known. When Paganini first heard little Clara play in Leipzig, his remark was a prophetic one: "This child has a great future before her and she will put many great musicians in the shade."

When she was nine years of age she used to play pieces by Mozart, Hummel, Beethoven, etc., with great cleverness and intelligence. In 1828 she played at a Gewandhaus concert in Leipzig the F-minor concerto by Chopin and variations on a theme from "Don Juan."

After that Wieck traveled with his daughter; in Weimar the veteran Goethe heard her play at a concert, and after it was over he presented her with a picture of himself with the following inscription: "To the little genius and musician, Clara Wieck." In Weimar she was only able to play at the houses of some people of rank, because Hummel, together with the concert director, Eberwein, did all they could to prevent the child's playing with orchestra at the Court Theater, although she played Hummel's own compositions.

In Paris the greatest interest was taken in her by great musicians like Meyerbeer, Chopin, Mendelssohn, Kalkbrenner, Wilhelmine Schröder-Devrient, and others. The latter sang at a concert which Wieck arranged for his daughter, who was received with immense applause. She was stimulated by this success to make a serious study of J. S. Bach, Beethoven, Chopin, Mendelssohn, etc., and she thus learnt to play classical as well as more modern music with equal intelligence. On her return home she continued her theoretical studies with Weinlig, Kupsch, and Dorn, took lessons in singing from Miesch, and also learnt the violin with Prinz, thus becoming generally educated in music. All the greatest musicians in Germany who heard her were highly interested in her career. In 1835, in Leipzig, Mendelssohn and Moscheles played Bach's Triple Concerto with her. After she had appeared in Vienna in 1837 she received the title of Imperial pianiste, and Franz Liszt, who heard her play at that time, and who had not himself reached the zenith of his artistic career, spoke thus of her: "I was enchanted with her talent; she has great capabilities, deep, genuine feeling, and she shows great elevation of mind." Her playing combined all the qualities necessary for a fine performance,—great intelligence and feeling, power, fire, and tenderness,—yet never sought after effect alone.

Robert Schumann had known her well long before he

married her; he wrote about her and talked of her with great enthusiasm, which awakened in her gratitude and love, such a love that proved capable of overcoming the greatest difficulties. There were many obstacles in the way, for Friedrich Wieck from purely selfish motives was very strongly opposed to the marriage. Clara had to appeal to a court of justice against her father, and she was fully justified in the course she followed, as Wieck had deserted her mother in order to marry again. In September, 1840, Clara was married to Robert Schumann, and the marriage proved to be a decidedly happy one. They were perfectly in harmony with each other; Clara interpreted her gifted husband's compositions and he was stimulated to new creations by his life of love and happiness; it was thus his most beautiful songs were produced. Clara was at the same time a thoroughly good manager, and kept her husband free of all household cares.

It is universally known that after Schumann had been made musical director at Düsseldorf, in 1850, his nervous system gave way through overwork, and in 1854 this developed into complete insanity. The happiness of their married life thus came to an end; but Clara remained with her suffering husband until 1856, when his eyes were closed forever in death. She then went to Berlin, where her mother, formerly separated from Friedrich Wieck, was now married to Bargiel; from here Clara commenced her concert-tours again, and during that time she introduced her husband's works to public notice. She played with equal finish the works of Chopin and Mendelssohn, as also those of great classical composers. As time went on she acquired an intellectual style of playing which was peculiarly her own.

In 1878 she was made first teacher of the pianoforte at the Hoch Conservatoire at Frankfort-on-the-Main, and she retained this position up to the day of her death, her inimitable teaching qualities being thoroughly acknowledged.

Clara Schumann was also assiduous as a composer for piano. She wrote a concerto (Op. 7), a trio, preludes and fugues, variations on a theme by Robert Schumann, also romances for piano and violin, songs, etc. Besides this she revised her husband's works, also the finger exercises from Czerny's Pianoforte School.

NEW PUBLICATION.

HARMONY SIMPLIFIED. DR. HUGO RIEMANN. AUGENER & Co., London, Eng.

Dr. Riemann is well known as the author of various works on the theory of harmony,—among others of a treatise on the minor scale, which he derives from a descending series of undertones. This theory, we understand, he has recanted in its complete form; but in the present work he still adheres to a theory of undertones, a conception that is purely theoretical, as no such undertones are probable by any acoustic experiment. Apart from this, Dr. Riemann's theory of harmony is sound and scholarly. As to its being simple, there may be a question. The introduction of unfamiliar and brand-new terms, which, while they may convey a very definite meaning to the author, are more than likely to prove a puzzle to the novice,—such terms, for instance, as fifth-clang, contra fifth-clang, and ecclesiastical misapplications of ancient Greek names, such as Dorian sixth, Myxolydian seventh, etc. As a specimen of "simplicity" take the following sentence: "Certainly all the deceptive closes give rise to difficulties in the further retaining of tonality, and come rather near to a real transition into the fifth change key (key of tonic variant); at least they necessitate the use of chords of Dorian sixth or Myxolydian seventh, for the return over the plain fifth clang and the quickest possible regaining of the plain fifth clang or its parallel clang." Matters are not simplified either by the adoption of a new system of figuring chords. In short, as a work for the musician who has already mastered the intricacies of harmony, it will undoubtedly serve as a stimulant to wider, deeper thought; but to the novice we fear it would prove a plunge into a sea of bewilderment.

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Le Secret (III), L. Gautier.....	40c.

HINTS ABOUT MEMORIZING.

1. Too much time is spent by some teachers on playing without notes.
2. Not enough time is devoted by most teachers to the partial memorizing of many works.
3. A well-stored memory is one of the most efficient means of musical culture.
4. Selections should be classified according to the completeness with which they are remembered, and advanced from one stage to the next as they are better learned.
5. All the selections on the list should be reviewed as frequently as possible, and corrected by the score to insure accuracy.
6. No system of mnemonics is of any avail, and the correlation of words with instrumental themes is dangerous.
7. Teachers should extend the scope of their work so as to teach music as well as one special kind of performance.
8. The one great secret of memory is the power of intense application of the attention.—FRANCIS E. REGAL in *Music*

—It is no longer a question of promising—thou must perform. The time of apprenticeship is over. Servant, show us what thou hast done with thy talent. Give an account of thy years, thy leisure, thy strength, thy studies, thy talent, thy works. Now and here is the hour of great hearts, the hour of heroism and of genius.—*Amiel.*

OUTSIDE HELPS TO YOUNG MUSICIANS.

BY MRS. HERMANN KOTZSCHMAR.

"To know anything one must know everything," is a statement which is calculated to discourage the young student in any branch of knowledge—but as the years bring deeper experiences and wider outlooks, it becomes a self evident fact that no study, no art, is by itself separate and apart. We all realize that no life is lived which does not, consciously or unconsciously, influence some other life, so no one can be a faithful, earnest seeker after the highest and best in one's own chosen line of study without gaining a great amount of outside knowledge, which may not at first seem to bear directly on the subject in hand, but which later may be of incalculable benefit in advancing the one study nearest the heart.

The young piano student is at first wholly absorbed in mastering the mechanical details. The keyboard, notation rhythm, finger-action, tax to the utmost eye and brain. When these become somewhat familiar, the musical sense is aroused, and the young musician longs to express by means of the fingers all the beautiful, glowing thoughts that fill mind and soul; but with the best intentions, fingers, wrists, arms do not always respond to the emotions of the heart. There is stiffness where there should be utmost relaxation. One of the greatest aids in overcoming this tense condition of muscles is the study of Physical Culture. A child goes for a piano lesson to a teacher abreast of the times; in place of taking the child to the piano, the teacher gives a lesson from Delsarte; endeavors to train the young mind to dominate and control its own body; to be able to move arms, wrists, fingers, at will, in a loose, relaxed, pliant condition. "You call that teaching the piano!" the teacher of the Bertini and Richardson method exclaims. We answer, "We do, indeed;" and the child that can intelligently fulfill the command, "know thyself," that is, have perfect control over the various members of the body, and can move and direct them at will, is in a fair way to outstrip in artistic piano-playing the student that thinks wholly of notes, without a definite idea how to obtain that relaxed muscular condition which alone will produce a musical, singing tone.

In addition to these physical exercises, a knowledge of "Hand Massage" is a great assistance to musicians. The careful, scientific manipulation and stretching of hands and fingers will, if persistently used, in a short time work a marvelous change in even the stiffest and most compact hand, securing results which hours of practice at the piano fail to obtain.

After these mechanical aids are well in hand, the enthusiastic student in music is not satisfied simply to play the notes of Clementi études or Mozart sonatas; not content to merely know that Bach wrote the most wonderful fugues—he must know something of Bach's life, his early struggles, his determination to become a musician in spite of great obstacles. In Mozart the student sees the sweetest disposition, buoyant, hopeful, under stress of the most extreme poverty; and this beautiful character shows itself throughout all his exquisite melodies.

In addition to this knowledge it is absolutely indispensable that a well-informed musician should be thoroughly posted in current musical events. New methods and ideas in teaching should be looked into. There is but one way to secure this, and that is by reading weekly and monthly papers and magazines. To subscribe for a monthly musical paper is the cheapest, most practical way of securing the greatest amount of information on every subject of interest to musicians. We strongly advocate a monthly paper, in preference to a weekly, for the excellent reason that more time elapses between the numbers, so that the matter contained in the monthly can be read oftener and more carefully, therefore be more thoroughly digested and assimilated, than when the paper comes weekly. Aside from the reading matter, the amount of valuable music contained far outweighs the subscription price; and in the analysis of the compositions, suggestions and advice as to interpretation given by noted teachers, is of incalculable benefit not only to young teachers, but to old, experienced ones as

well, by affording the latter means of getting at other teachers' ideas, and thus many times throwing new light on, and giving fresh interest to, old compositions that have become tame and uninteresting to the teacher through constant repetition. Perhaps it will be pardoned if we cite an instance where THE ETUDE gave us most timely aid. We had selected for a pupil a composition of Schytte's, and were desirous of having some idea of the author's personality to give the student; when on opening our ETUDE, which came on the day of the lesson, our surprise and pleasure may be imagined when almost the first thing that met our eye on glancing through the paper was a picture of Schytte, with a short account of his life and works. By a singular coincidence, the composition ("Evening") which Mr. Liebling mentioned as the one he selected to play as a novelty before the Music Teachers' National Association was the very composition our pupil was playing. When we saw the pleasure with which the pupil gazed at the likeness of Schytte, and heard her earnest thanks, when we told her to take the paper and read it at her leisure, we said mentally, This pupil has received more than double the value of her lesson by means of this article.

We could mention similar instances with reference to the three "C" composers—Cranmer, Clementi, Czerny—only space forbids; but our experience is doubtless a repetition of every teacher's, every musician's, who is working, striving, to secure the best results for pupils and for themselves. It is an inexorable law of life that there must be growth, and this law applies as strongly to the mental as to the physical life. The moment we say, "We have studied enough, we will rest, take our ease," we become little by little intellectually dead. Everyone is conscious that the physical body cannot develop or continue healthy unless food is taken systematically. In like manner the higher part of our being, our intellects, require regular nourishing diet, such as new thoughts, new ideas, which are brought to us by means of our papers, our magazines. By using all these outside helps, we gain day by day, both pupils and teachers—feeling more deeply what a Divine Art is music, how broad and deep must be laid the foundation that will make the true artist, and realizing more fully our great responsibilities as guides and instructors of the young.

THE LETTER OF THE LAW.

BY HARVEY LEWIS WICKHAM, L. MUS. L. C. M.

I HAVE often wished that some careful editor would publish a set of expurgated pieces for the young—a collection in which no expression-marks appeared and no directions for aught save the application of the fingers.

To the beginner, whose rebellious digits require the undivided attention if they are to be guided to the proper ebony and ivory blocks, dynamic and rhythmic shading are works of supererogation. For one to whom the relation of a half-note to a quarter is somewhat of an unknown quantity, the words *accelerando* and *ritardando* have no significance. Too, deviations from a soft mezzo are, at first, for technical reasons, undesirable. Consequently, a host of directions, if they exist, are simply ignored.

What is the result? A growing contempt for the letter of the law. The student learns that many characters have, apparently, no meaning, and, later on, when a conscientious adherence to the composer's expressed intention is imperative, the careless habits of early acquirement hold sway.

If the primary studies had contained nothing but the bare notes and finger marks, a very different state of things would have been reached. Crescendos and diminuendos would have been added in pencil, by the teacher, when the time came for their application. A pupil so brought up would no sooner think of slighting an interpretive sign than of playing a false note.

I have found it of great use, among my own pupils, to enclose in parentheses all expressions which I deem it inadvisable to insist on for the time being. It is then understood that uncanceled marks are of stringent obligation. When the brackets are erased, the student

knows that his attention is directed to a hitherto neglected point.

Trills and embellishments are among the things the practice of which can frequently be postponed with advantage until the piece is half learned.

Another way of inculcating a respect for the notation, is never to permit an alteration of any kind without indicating it in black and white. Should a change, for example, in the fingering be deemed advisable, do not allow the eye to rest upon the figure one if the second finger is used in that place. Either play with the thumb, as printed, or mark the alteration. The moral effect of playing one thing while reading another is to render subsequent work inaccurate.

Teachers also do much harm in playing over pieces for their pupils with different fingering, tempi, and expression from what was recommended during the lesson. It is in the nature of an Irish bull to tell a person to play a passage slowly and softly, and then sit down and rattle it off *prestissimo il pur forte possibile*.

Of course, it may be necessary, in some cases, to give the novice an idea of the ultimate effect of a piece he can as yet render only in a plodding fashion, but the situation must be explained, and the reason for the discrepancy pointed out. Even then, I think it usually better to interpret a composition just as you wish to hear it at the next lesson.

As regards fingering, if you do not wish to follow that prescribed for the pupil, tell him that you intend to disregard it, and not leave him speculating why what is sauce for the goose is not sauce for the gander.

After all, why not impose upon yourself, for the nonce, the same fetters which are imposed upon the learner? An ounce of example is worth a pound of advice.

—None but the best will stand the test.

—A second-rate man never does first-rate.

—Jealousy only injures the one who cherishes it.

—To unlearn the wrong is harder than to learn the right.

—If you would get up in the world, you must get down to hard work.

—Unless you come down to your pupils they will never come up to you.

—People will not think well of your work unless you think well over it.

—You need not wonder why the public does not care more for your work if you are careless about your work.

—Playing music that can be played without practice is amusing, but not profitable. Every hour or half hour devoted to practice should be employed in mastering difficulties, in learning how to do something that has not been done before. And let it be noted that every difficulty met with should be conquered before it is dismissed. A great fault with a large amount of amateur playing is that easy parts of the music are played easily but that the difficult parts are slurred over and are never fully mastered. If a piece of music is really beyond your skill leave it alone and busy yourself with something that is within your skill. It is far more praiseworthy to play a simple piece artistically than to play a difficult piece like a bungler. Ambition is admirable, but unless it is carefully watched it is liable to be a stumbling-block as well as a lure.—*The Leader*.

—Nearly every pupil has some weak place in his musical organization; it is very essential that the teacher shall discover just what it is and then do his best to strengthen the pupil in this part of his development. Similarly, pupils have their excellences; these never should be carried so far as to make them one-sided in their development.—C. W. L.

—The person who can play has the gift of giving some pleasure to friends. Among almost every player's acquaintance there are elderly people from whose fire-side those who played the home instrument have gone out to homes of their own, thus leaving the old people without home music. If time should be taken to call upon these lonely friends and play to them such music as they enjoy, the player's efforts would be most fully appreciated.—C. W. L.

WHY SOME PUPILS HATE MUSIC.

BY E. M. TREVENEN DAWSON.

WELL, of course, grown-up ones don't, because if they did they would leave off learning. But no one can have taught children, and, above all, schoolgirls, for any length of time without coming across a number who hated music. Perhaps they don't often go so far as to tell their music teacher as much; nevertheless, anyone who has listened to the unrestrained talk of schoolgirls among themselves, must have been struck by the large proportion that "hate music" (or at all events *say* they do).

Surely this is a sad state of things, and what can be the reason for it? Some teachers—and more especially the careless or shallow—would answer without hesitation, "Because these pupils are unmusical;" or "Because they are stupid." But I do not think this quite meets the case, and judging merely from my own experience (chiefly in schools), without pretending to cover the whole ground, I am inclined to believe there are four principal reasons why so many pupils hate music.

1. *Through the fault of the teacher.* A really bad-tempered or too impatient teacher will often make the music lesson a terror to a nervous or diffident young girl. More than one pupil has come to me made nervous and miserable by some teacher's habit of sharply rapping their knuckles at every wrong note. One girl in especial I remember who cordially hated music when she came to me,—and no wonder! For she was a very sensitive, conscientious girl who always did her best, yet had for years been treated in the manner described. I did not know this at the time, but when the girl (she was about 14) knew me better, she confided to me this as the reason why she had always hated music,—a sentiment which, I am happy to say, she ultimately lost, developing into a most earnest student, and at the present moment is a successful teacher of the art.

Two cases have also come under my notice where the music teacher, when in a temper, used to throw the (printed) music at pupils. In one instance the teacher was a music mistress in a high-class provincial school; in the other, a well-known professor (since deceased) at the Royal Academy of Music, London! Where the pupils in such cases are children or schoolgirls, it is not in their power to resent such unseemly behavior, so they vent their feelings by hating music instead.

2. *On account of the music given.* Either it is too difficult (and some teachers, masters especially, have a habit of giving music beyond the youthful capacity,—a perpetual source of discouragement to their pupils) or it is too dry. And with all due respect for the classics, I cannot see why schoolgirls and little children should be expected to enjoy an unvaried diet of fugues, inventions, sonatas, and sonatinas, when no one in their senses would insist on their undergoing a course of Emerson and Carlyle, of Goethe and Browning, or of Huxley and Darwin. To my mind many numbers in, for instance, the suites of Bach and Handel (which some teachers are so fond of giving) are to young pupils both dry and tedious. Some highly respectable sonatinas and fuguettes, too, are of the dry-as-dust order, and too much of this kind of thing makes pupils detest classical music altogether, a "consummation devoutly to be"—shunned! A judicious selection, on the other hand, of the more tuneful of, say, Handel's gavottes, Bach's bourrées, and Mozart's minuets will probably have the opposite (and desired) effect.

Apropos, a young girl once said to her teacher in a burst of confidence, "I'm afraid I shall shock you dreadfully, Miss So-and-So, but I don't like classical music a bit!"

"Indeed! How is that?" rejoined the lady. "You told me only the other day that you *liked* that adagio of Mozart you are learning now."

"So I do; I think it a *very* pretty piece. But," added the girl innocently, "surely that isn't classical?"

"Certainly it is. Why, whatever do you think classical music really is?"

"Oh! why, I thought it meant ugly pieces like those exercise sort of things you sometimes play, which you

told us were by Bach!" (N. B.—She meant Bach's "Forty-eight"!!!)

3. *Because the intellectual side is neglected.* Some teachers drill the fingers most conscientiously and give technical exercises (hideously ugly, if undoubtedly useful) by the score, while omitting to pay any attention to training and interesting the brain. This is apt to disgust clever or thoughtful pupils, and, especially where the brains are more active than the fingers, they get to hate an art that appears to them purely mechanical drudgery. I remember an instance of a very intelligent "day girl" at a school, who was generally the top of her class in the various subjects, and who took such a dislike to music that her parents allowed her to leave it off. A year or two later a new music mistress came to the school and started elementary theory and harmony classes, attendance at one or other of which was compulsory. Mina, the girl in question, very soon began to show an interest in such things as the relationship of keys, the evolution of the pianoforte staves from the Great Staff, and other initial matters of which she had never before heard, until she became an eager and apt "theory" pupil. After about a term she got leave to try piano lessons from this new teacher, and as the latter explained to her, as they went along, the formation of the scales, the construction of the pieces given, and so on, Mina very quickly lost all her old hatred for music. Although her fingers were dreadfully wooden at first, she was such an intelligent girl that she soon became one of the music mistress's best pupils.

4. *Because the pupil dislikes practicing.* Ah! here we get away from teachers' delinquencies to a genuine one on the part of the pupil. Many a child who professes to "hate music" does not really hate music itself, but the trouble of practicing. This is a very common fault, and it will generally be found that while the pupil hates scales and exercises, and tries to shirk them, he or she likes pieces well enough. You can tell they don't really hate music, because they like listening to it, and like, too, to strum over easy tunes,—say in the holidays, when no one is by to correct wrong notes! Or they don't mind playing an old piece to "show off" before a visitor, while hating the "bother" of working at a new one. However, this sort are as often as not lazy all through, and you hear complaints from all their teachers alike.

Having touched on four reasons "*why* some pupils hate music," it only remains to ask if this hatred is curable.

I think it is; or at all events the first three *causes* can be easily removed by the teacher:—

1. By greater patience and sympathy.
2. By exercising more discrimination in the choice of pieces.
3. By training (and interesting) the intellect, not merely the fingers.

As to No. 4, I feel doubtful! But I have known some young pupils *outgrow* laziness or childish hatred for all lessons, and others again influenced by an appeal to their moral sense. And if these can overcome their dislike to *work*, they will easily overcome their so-called hatred of music!

GOLDEN RULES FOR VOCAL TEACHERS.*

BY LEO KOFLER.

1. In the ordinary process of respiration, be very careful never to breathe through the mouth, but always through the nostrils.
2. As breath should always be taken through the nostrils, in order to make respiration easy, abundant, and healthy, it must also be the rule to carry on respiration by means of the combined action of the breathing-apparatus and the force generated by the downward contraction of the diaphragm.
3. It is of paramount importance not to put any obstacles in the way of a plentiful supply of fresh oxygen at every renewal of the breath. Free expansion at the diaphragm region must not be hindered by tight dresses, belts, corsets, or stooping.
4. Keep the blood pure and the circulation free by

* From "Care of the Voice," price 25 cents.

proper care of the lungs, liver, kidneys, and skin, by breathing gymnastics, by a rational mode of dress, and by frequent bathing.

5. To preserve the health, breathing-gymnastics should be practiced at least twice a day, fifteen minutes at a time.

6. What a person should eat and drink is of great importance, especially to vocalists; because the throat and voice suffer much from an inadequate supply of building material in the daily process of bodily reconstruction.

7. Abstain from eating too much at a time and from eating irregularly. Masticate the food thoroughly.

8. Dress in such a manner as to feel neither too warm nor too cold.

9. Harden the throat and head in a rational way.

10. As the air should circulate to a certain extent between the skin and the clothes, in order to regulate perspiration, the wearing apparel should be of such material and so made as neither to hinder nor to permit too free circulation of air.

11. After the foregoing three rules, it follows that the present mode of women's attire is entirely contrary to all rules of health. Reform is necessary.

12. The bed should be neither too warm nor too cold.

13. The living and sleeping rooms must have plenty of fresh air, sunshine, and warmth.

14. Occupations that are injurious to the voice and throat should be avoided.

15. Do not let desire for pleasure and ambition interfere with rest at night, for this weakens the voice.

16. In order to preserve the voice until advanced years, no bad habits must be contracted. Acquire complete control of the appetites, especially in regard to stimulants.

17. Tea and coffee, moderately used, are not injurious to the throat or the voice.

18. The most dangerous stimulants are those containing alcohol. It is better not to use them at all, if you care for your voice and your career.

19. As tobacco is a poison, and cannot be taken except through the breathing apparatus and the resonance-cavities, it must be considered as dangerous for the voice-user.

20. Judgment and will-power must never become the slaves of passion.

21. In all vocal effort, whether speaking or singing, breath must not be taken through the mouth.

22. It is injurious to the speaker and the singer, no matter what his breathing-method, to wait till just before vocalizing to take breath.

23. It is very dangerous to hold the larynx firmly, to stiffen any part of the throat, or to force the voice by direct pressure of the throat muscles during vocal effort.

24. To force the muscle action of a certain voice-range or register beyond its natural limit is always dangerous to voice and throat.

25. No habit is more pernicious to the throat and the voice than the mania of developing high notes beyond the natural compass of the voice.

26. The healthfulness of the vocal organs and the freshness of the voice is impaired by always shouting instead of singing.

27. It is always injurious to sing or to speak too long at a time.

28. A singer can ruin his voice by undertaking parts unsuited to it.

29. A bad method of expressing the feelings may weaken a good voice and finally make it almost useless.

30. The position of the body, especially of the head, during speaking and singing, exerts a great influence over the throat and the voice.

31. Avoid troches, hoarhound drops, potash tablets, candies, or any kind of patent throat medicine.

32. Do not look to medicine, especially patent medicine, to cure a cold, but rather to hygienic treatment without drugs.

33. A most dangerous custom, inducing colds and causing many deaths, is the wearing of décolleé dresses.

34. In cases of hoarseness and huskiness, the first and most important treatment is to refrain from all voice-use, even from talking.

35. In the case of elongated uvula or of enlarged tonsils,

sils, have the superfluous parts removed by a reputable throat physician.

36. The chronic trouble of a hacking cough can be easily cured, in many instances, by the old rule—stop coughing.

37. In case of diphtheritic sore throat or of diphtheria, dissolve a piece of bichromate of potash the size of a pea in a tumbler two thirds full of water, and gargle four times a day.

38. In all colds and catarrh, find out the cause. Medical treatment is of no avail as long as the source of the evil is not removed.

39. The general remedy for all kinds of chronic catarrh lies in obeying the following six rules.

40. For specific treatment it is always advisable to have a reputable specialist diagnose your case, and follow his advice in regard to dieting and tonics.

41. Impoverishment of the blood, caused by wrong eating and constipation, is a frequent cause of chronic catarrh. It can be cured by dieting, breathing gymnastics, drinking pure water, and particularly by purifying the blood without the use of drugs.

42. All catarrhal affections of the throat are aggravated by humming and whistling. Dancing particularly is hurtful to the voice.

43. For protection from and relief in catarrh, a woolen chest-protector for the day and a flannel band around the throat at night should be worn, at least during the winter.

44. Impoverished blood and depleted constitution often can be traced to an unclean condition of the cooking utensils and the refrigerator.

45. Catarrhal phthisis, or consumption, may be cured by dieting and breathing gymnastics, if taken in time.

46. The voice may be impaired from general nervous debility. Improve the condition of the nerves and the voice will improve proportionately.

HOW TO HOLD PUPILS.

BY ROBERT BRAINE.

THERE is no axiom more frequently quoted than, "It is easy enough to make money, but very difficult to save it." This might be very aptly changed to, "It is easy enough to get pupils, but quite another matter to hold them." A teacher of my acquaintance, who graduated from one of the leading German conservatories, and whose theoretical attainments in music are really remarkable, said to me not long ago, "If I could only hold my pupils, I would have more than I could possibly teach. Any number of pupils apply to me for lessons, but after a term or two I lose many of them, although I cannot discover the reason." I thought to myself that I could have told him the reason, but as I felt certain that he would resent it, I did not do so. His failure to hold his pupils came from the fact that he seemed studiously to make the study of music as disagreeable as he possibly could for his unhappy pupils.

He was a teacher of the piano, and instead of commencing in a practical way, by giving his pupils some of the many excellent instruction books or books of studies, which nowadays make the study of music so pleasant, by combining theory with the practice of tuneful little exercises and melodies, he persisted in sticking strictly to theory, combined with the practice of the scales only for the first dozen lessons. After this was over he seemed to search the entire field of musical literature to find studies and exercises which were absolutely void of the slightest interest to a beginner. He would often take up the entire lesson-hour of the beginner in explaining the harmony and counterpoint involved in the exercise, of which explanation, it is needless to say, the pupil understood not one word. If any one had suggested his giving little pieces, even though they were of the most ultra-classical nature, during the first year of tuition, he would have held up his hands in holy horror. The pupil was dosed with nothing but the driest, and to him most unintelligible, exercises during the first year of tuition. Even after the first year, the pupil got nothing lighter in the way of a piece than Bach or Brahms. This teacher was also extremely harsh and repellant in manner when he was

giving lessons to his pupils. There was never a smile, never a word of encouragement; they were all made to feel that the very best playing which they could do grated on their teacher's nerves like a whole row of aching teeth or several cinders in his eye. The result was that although this teacher was a hard worker and taught with the utmost faithfulness, few pupils indeed had the hardihood to stick out more than one or two terms with him.

Now, here was the example of a teacher who was a splendid musician, both theoretical and an excellent soloist, who found it utterly impossible to hold a class because he made the road to the divine art so steep and dreary. The fact is, the business of teaching music requires as much knowledge of human nature and as much tact as any of the professions. Why is it that some teachers hold all their pupils and the pupils advance in a manner which seems like witchcraft to other teachers in the same profession, who can do nothing with pupils of equal intelligence who fall into their hands? The great secret is, that every pupil must be treated differently. The really great teacher understands a pupil thoroughly after he has taken a few lessons. Some pupils must be handled one way, and other pupils another.

Above all, if you expect to hold your pupils you must make the way pleasant for them. It is not necessary to frown and scowl savagely every time a pupil makes a mistake. You made mistakes once yourself, and probably do so yet, if you are like all the rest of the musical profession. You also have your dull days, when nothing seems to go right. Perhaps it is one of your pupil's dull days which makes him play badly. A teacher should certainly not make light of a pupil's mistakes which evidently result from downright carelessness or lack of practice, but there is no necessity to work yourself into a nervously savage state over them. Many of these "grizzly bear" teachers frighten their pupils, especially when they happen to be nervous young girls, so badly that it is impossible for them to play anything like their best.

Amy Fay, in her "Music Study in Germany," relates a laughable incident about Tausig, who was one of those frightfully nervous individuals who would have had a nervous chill over a chorus of cherubim if he had not been allowed to shut them up in the middle of it and tell them how vilely they were singing it. During an informal recital at his conservatory, in which Miss Fay was a pupil, Tausig directed her to sit down at the piano and play a rather difficult composition which she had had for a lesson not long before. She tremblingly obeyed. Tausig sat at her side, and as she progressed with the piece he showed every evidence of suffering the most dreadful agony at the way she was playing it. At short interval she would gasp out, "Ach Gott!" "Ach Himmel!" "Furchtbar!" etc. It is probable that an ordinary pupil would have stopped in dismay, but Miss Fay had the pluck to go on and finish the composition without minding the groans and agony of her instructor. What was her amazement, on rising from the stool, with her eyes full of tears in consequence of the ordeal, at hearing her teacher say, "You did not play that so badly after all."

If you are so nervous that you cannot bear to hear your pupils' mistakes and patiently correct them, you had better leave the musical profession at once, for you have no business in it. A teacher should be firm, but not disagreeable.

It does not answer to be too easy, either. This extreme is about as bad as the other. Some teachers praise their pupils every time they happen to strike a right note, thinking thereby to gain great popularity with them. The result is, that the lesson resembles a mutual-admiration meeting. Nothing can be worse than this. The pupils of such a teacher never practice, because they know that it will make no difference with their teacher whether they practice or not—he will be equally suave and enthusiastic whether they bring a bad lesson or a good. Pupils who are over-praised, also, are lulled into a false idea that they are making excellent progress. The best way is to pursue the golden mean, between the extremes of blame and praise, and be sincere with your pupils at all times. If a pupil plays badly, honestly say so, and urge him to practice

better for the next lesson. If a pupil plays a passage well, do not hesitate to give him credit for it. A few well chosen words of praise from his teacher is an inspiration to many a pupil. Too much praise loses its effect and the pupil will no longer regard it of any consequence. A teacher should try to make friends of his pupils, and command their respect and love. If he does this they will make every exertion to bring him good lessons.

Adapt your course to your pupil. Do not teach all your pupils alike. Each pupil has his peculiarities and a different idea in studying music. One pupil may be studying to become a professional pianist and have six or eight hours a day at his disposal for practice. The next pupil who comes may only wish to learn to play a few pieces for his own amusement and have only three-quarters of an hour a day in which to practice. No teacher, with any tact, would give these pupils exactly the same études and pieces and teach them in exactly the same way. If the pupil's musical understanding is extremely shallow and he can only appreciate and understand the lightest possible dance music, a teacher should not try to force Bach's three-voice inventions down his throat at the very start, but should try to deepen his understanding and lead him to a taste for better things, by giving him light music (of which there is a boundless supply, by really good composers) at first, and gradually leading him to better things.

The teacher should remember that the one way to keep his pupils is by honest, intelligent work. If the pupil progresses well, his friends and neighbors will notice it, and the teacher will thus win the esteem of the pupil himself and the pupil's family. One frequent cause of the loss of pupils is when the teacher gives a pupil music which is beyond his depth, or which he feels is too easy. It takes almost as much skill to assign a proper music lesson to a pupil as it does for a physician to give a proper prescription to a patient. The teacher must know just about the amount the pupil will be able to master until the next lesson. If he succeeds in doing this the pupil will have a pleased sense of having mastered his lesson and of having made real progress in music. If the lesson is too short he will think that he should be progressing faster, and if the lesson is too long he will become disheartened and give it up as a bad job, without even practicing any part of it faithfully. In the prescribing of studies for a pupil, do not give him any kind of an exercise simply for the sake of giving an exercise, but consider his weak point and select a study accordingly. If his trills are weak, give him an exercise for trills. If he stumbles over a scale, make him prepare that scale for the next lesson. If he halts in playing arpeggios, give him an exercise composed of arpeggios. In a word, build him up where he is weak, and not simply prescribe studies at random. If I were asked to give, in a few words, the secret of holding pupils, I should say it was to be uniformly kind yet firm, to study the weak points in a pupil's technique and adapt the studies to them, to prescribe lessons of the proper length, to win his confidence and love, so that he will practice faithfully to please you, and to display the affectionate interest of a brother or sister in his welfare and all that concerns him.

—The artistic temperament is not necessarily excessively nervous, nor excessively absurd; and that these and other symptoms may be possessed by countless people who have not a trace of genius. We have heard an artist excuse her faults because she "had the artistic temperament and could not help it," whereas, the truth is, that what is truly artistic in temperament is sanity, reasonableness, large, clear vision, and strong, untainted imagination. True art is wholesome; when it shows symptoms of disease, it is not true but false, art. What is true of art is true of genius, which may inhabit a foul body, but which is genius on account of its wholesomeness. It is as difficult to conceive a Shakespeare with a diseased brain as it is to conceive of a white blackness. Many artists are envious, hysterical, unreliable, over sentimental, and over egotistic, but all these vices are characteristic, not of the artistic, but of very ordinary and very vulgar temperament.—Philip Woolf.

MUSIC AS A SOCIAL FACTOR.

BY WILLIAM BENBOW.

"The function of art in the development of man is social consolidation." So said Henry Rutgers Marshall in one of his recent series of lectures on aesthetics, under the auspices of Columbia College. Grosse in his "Die Anfänge d. Kunst," although following an entirely diverse line of reasoning, says its function is the strengthening and extension of social cohesion. Guyau might be cited to much the same effect, showing the trend of recent philosophy of art.

Naturally, in regard to an art so much built up without material and so other-worldly as music, nebulous ideas are rife as to its usefulness. Many persons who avow they "just love music" unconsciously place the object of their affection on the same shelf as their alternative medicines—it's good for a change, and, if properly sweetened, leaves a pleasant taste in one's mouth. From a therapeutic standpoint this is tenable, as Prof. Tarchanoff's experiments prove that music increases the elimination of carbonic acid, the consumption of oxygen, and the functional activity of the skin. But, unfortunately, too many people appropriate music with only a sensuous receptivity.

With a higher conception, the Greeks knew its value as a social agent, for Plutarch tells us the sweet singer Therpander was sent to the Island of Lesbos to calm by his voice a tumultuous uprising. Cicero and Napoleon agree that music can change the feelings and conditions of a state, and that legislators should give it, of all arts, the greatest encouragement.

Great art always comes with broad national feelings, as in the ages of Pericles, Augustus, and Elizabeth. There is a pertinent coincidence in the fact that Germany is at once the most musical nation and the one possessing the highest social efficiency. We who are not Germans might wish to dissent from this last assertion, but Dr. Shaw, in his "Municipal Government in Continental Europe," the standard work on the subject, says, "The Germans have unquestionably a higher capacity for organized social action than Anglo-Saxon or Celtic peoples."

We have found that education of the intellect alone is perilous, and criminology is teaching us that the great cause of anti-social tendencies is unhealthy and perverted emotion. It is admitted that the central task of sociology is to develop and organize social feeling. Now it is in the power of the emotions that music comes as a tutelary genius to arouse, stimulate, amplify, and by some subtle suasion, "like the sweet South that breathes upon a bank of violets," regulate the feelings that make possible such things as patriotism, philanthropy, and altruism.

Our work-a-day life makes but small demands upon either our physical strength or our emotional depth, and there is within every man an immense reserve of possibilities that are never awakened into activity. Under such condition man is dwarfed and stunted; and to prevent atrophy and perversion of function he must exercise in a more bracing atmosphere; and music offers such an opportunity to the emotions.

The environment about us has depths of which we are but dimly conscious, and which we cannot sound because of human limitations. Even from our material surroundings we are startled almost daily by some fresh discovery. But without probing the depths, there remain upon the surface of our globe vast regions that the eye of man has never seen, although man has been wandering over its face for probably ten thousand years.

This is still truer of our higher environment. Both Lotze and Schopenhauer maintain that music is pre eminently qualified for giving life a counterpoise by way of sinking it into the "divine" (Lotze) or the "real essence of things" (Schopenhauer) which lies at the foundation of all that is individual. It takes us from the particular and limited to the universal and free. There is a suggestive analogy in the practice of music itself. We know that the human voice alone, however perfect, is inadequate to express all the depths and shades of emotion of which man is conscious. He has discovered such a wealth of things that must be uttered,

that he has bridled almost every force in nature to help him give them audience, and thousands of lives have been sacrificed in the development of expressional medium. By the alchemy of this insatiate craving for expression he has chosen even such an uncomely thing as the intestines of a sheep to sing some of his divinest songs.

In every atom lurks a song,
Could we but disenthral it.

We fain acknowledge all this, but how does this affect social cohesion? Cohesion is an attraction by which particles unite. What attracts men of such dissimilar temper and calibre into a social organism? Until recently theorists said it was self-interest, but now they speak of social feeling. Emotion is the basis of all life. It is (to use a word of the same origin and significance) the *motive* power. Men are animated by a common emotional environment as much as by the common atmospheric zone in which they breathe. Showing the attitude of the emotions toward the intellectual life, Carlyle says, "Love is ever the beginning of knowledge, as fire is of light."

Our musical art affects us in two ways. It makes us more deeply and intimately acquainted with our own individual feelings, thus intensifying the Ego; and it puts us in touch with that common feeling that makes the whole world kin. It says to every man as an individual entity, "Know thyself—look within;" to man as part of the universal whole, "Love the world, its Maker, and its creatures."

There is also testimony of a negative character to help us appreciate the necessity of music. Taken as the handmaiden of religion, contrast its influence in the Puritan, modern Greek, and Jewish churches with other churches. On this point Rabbi Dr. Krauskopf in a recent sermon said that the Jewish opposition to a more liberal use of music in the synagogue is "a wrong to society at large."

On all sides there is cumulative evidence that people are beginning to discover what music earnestly signifies. It is shown by non-professional authorities that it is a matter of practical every day import. It is for the mass of men, and not for the leisurely few only. If art is used for selfish ends, it will bring disintegration, as at the Tower of Babel; if for the decoration of pride, it will bring perversion of ideal, as in the Leaning Tower of Pisa.

In this light look at the life of Bach. Although the greatest performer of his time, we have no great virtuoso triumphs to record, and we know he made no fortune, and princes and potentates did not rush forward to offer him a position. On the contrary, he took the best song the German people had, the chorale, and showered upon it such a wealth of art that we are all constrained to look to him as the master mind and fountain-head of modern music.

Surely, if we look upon our art as the potent factor that it is, our "ambition should be made of sterner stuff" than it usually is. It may be all very well to rhapsodize of "art for art's sake," to pose in the aristocratic coterie, to be the gaping-stock of the multitude; it may be well to be able to play like "two gods," as Pachmann once said he did, or like "the devil," as people said Paganini did—this is the credit side; but on the debit side there is blazoned before every man of us the indelible interrogation, "As a musician, what are you doing to fulfill your duty to society at large?"

A CHAT WITH STUDENTS.

BY FRANK L. EYER.

EVERY year sees students graduate from conservatories and colleges both in this country and Europe, and yet how few of them ever make a great name in the world. Some one has said that the world is full of people, young people especially, who promise us great things but the promise is never fulfilled. Why is it? Go into some home you know of and there you see a piano Emily used to play on. People used to say that she would make a great performer. Why didn't she? Well, Emily got married and has a family to look after, and has no time to play the piano. On the wall hangs a painting painted

by her sister who was to be an artist; graduated from an art school. But she doesn't paint now. Why? Well, when Emily got married she had to help mother with the household duties, and naturally her painting suffered.

So it is. We all start out in life with great ideas and aspirations, but something comes along and we allow it to divert our thoughts, and before we know it we are treading a different path from that we first intended to follow.

Another reason why we never hear from these promising graduates is, that they rush into notoriety too soon and, musically speaking, kill themselves. One aspires to be a composer and jumps into print before his ideas are ripe. His friends dub him a composer, and he stops his studies to write all sorts of crude compositions that some publisher offers to publish, not because of their merit, but because they will sell. And so, often it is that composer and publisher both make money out of some trivial nonsense in music. To such we may say that fifty years hence neither they nor their compositions will be known.

Other persons are led to think they are players or singers before they have studied nearly enough, and they fail. To be sure, this is not always the case. Generally speaking, those that fail are people with little minds. The man with a great mind will not allow the glare of fame or the praise of his friends to lead him astray. Such things will only spur him on to greater efforts. But such persons are rare.

A musician once said to me, "I used to have great ideas; my head was full of them, but I don't have them any more." The last was said in such a sad tone. Ah, yes! We have all had great ideas. In our student days we had them. Then we should have set down and gone on studying. But no, we began to practice our profession; we got deeper and deeper into work; we got married, domestic cares came on and we had to make money to live, and our great ideas were crowded into the background because we found no time to indulge them, and now, late in life, they are gone. We have done pretty well, we have gained some fame, but what greater things we might have accomplished had we followed up those first ideas!

Young man, don't be in too great haste to practice the profession of music. Go on with your studies just as long as you can. Do not be too eager to express your opinions and give your ideas to the world. It is wonderful how, as the years fit by, our opinions change.

Write them down, yes, but don't rush into print. Leave them to be judged by yourself when you shall have attained maturer years.

By that time, though you may have lost some of your youthful enthusiasm, you will be more capable of sifting the good from the bad. Don't blossom too soon. Don't get entangled in some love affair so that you will be unable to rest till you get married. Would you make a name in the musical world, wed yourself to your art, and let nothing lead you away from it, then in after years you will not sigh and say, "Had I done thus and so, it might have been,"—and so on.

"Life is what you make it," is an old but truthful saying. Stick at it even though you fail. George Eliot said, "Failure after long perseverance is much grander than never to have a striving good enough to be called a failure." You can at least make your life beautiful. Down in some of the unfrequented and hidden nooks and corners of this earth, some of nature's most beautiful flowers are to be found. Think you they are less beautiful or less perfect because no one sees them?

You have seen those little books of pictures for children to paint in water colors. They are like to your life. God has roughly sketched out its outline, but it remains with you to give it the coloring. If you choose to use black and gray tints, then your life will be gloomy and sombre. But if you use all the bright and beautiful colors you can find, then it will be lovely to look upon, and one from which others can pattern.

—Music is more than an amusement.

—Don't wait for something to turn up, lest you be turned down.

Gavotte - Humoresque.

Edited and fingered by Maurits Leefson.

EDUARD SCHÜTT Op.17, No.1.

Allegro. $\text{♩} = 112$

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *mp*, *mf*, and *poco cresc.* Fingerings and articulations are indicated throughout the piece.

First system of musical notation. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment. The tempo is marked *a tempo*. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. The tempo is marked *colando rit.* (ritardando).

Third system of musical notation. The right hand has a more active melodic line. The left hand features a triplet in the bass. The tempo is marked *espr.* (espressivo) and *poco rit.* (poco ritardando). The system concludes with a *Fine.* marking and a return to *a tempo*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a triplet in the bass. The tempo is marked *pp smorzando* (pianissimo, decrescendo).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a triplet in the bass. The tempo is marked *pp* (pianissimo). The system concludes with a *senza Pedale* (without pedal) marking.

* The lower fingering with left hand ad libitum.
2043-5

8

4 2 3 1 4 2 5 1 4 2 3 1 4 2

1 2 4 1 3 2 3 5 4 3 2 1 3 2 1 2 1 3 4 3 1 2

8

3 1 2 5 2 4 1 2 1 2 4 3 5 4 1 2 1 3 2 4 2 5 1 4 2

1 2 3 4 1 2 3 1 2 3 5 1 2 4 5 3 5

p

cresc.

poco rit.

mp

mf

espr.

r.h.

f

rit.

r.h. D.C.

l.h.

Valse Caprice.

Edited by Wilson G. Smith.

EDMUND NEUPERT, Op. 4, N.º 3.

Tempo di Valse.

p

cre - - - scen - - - do.

f vivace e

capriccioso.

rubato.

a tempo.

rubato

Note. The character of this Valse, as its name implies, calls for a capricious and rubato style of treatment. The Trio can be

made most effective by way of contrast, by playing it in slow-
er tempo, enunciating the melody in a broad and singing
style.



IV più lento e ben cantando.

The first system of musical notation for section IV. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and performance instruction "IV più lento e ben cantando." is written above the staff. The first measure contains a "rall." marking. The second measure contains a "Fine." marking. The third measure begins with a "mf" dynamic marking. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and a final cadence. The bass staff contains a supporting line with chords and a final cadence.

The second system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff includes fingerings (1, 2, 3, 4, 5) and a final cadence. The bass staff includes fingerings (1, 2, 3, 4, 5) and a final cadence.

The third system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff includes fingerings (1, 2, 3, 4, 5) and a final cadence. The bass staff includes fingerings (1, 2, 3, 4, 5) and a final cadence.

The fourth system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff includes fingerings (1, 2, 3, 4, 5) and a final cadence. The bass staff includes fingerings (1, 2, 3, 4, 5) and a final cadence.

The fifth system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff includes fingerings (1, 2, 3, 4, 5) and a final cadence. The bass staff includes fingerings (1, 2, 3, 4, 5) and a final cadence.

rit. *a tempo.* V *And. simili.*

p *poco rall.* *accel.* VI *cre - scen - do* *D.C.*

Secret Wishes.

SECONDO.

P. HILLER. Op. 51, Nº 6.

Allegro.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a piano (*p*) dynamic and features more complex fingering. The fourth system continues the piano texture. The fifth system shows a return to a more active melodic line in the right hand. The sixth system concludes with a crescendo (*cresc.*) marking and a final cadence.

Secret Wishes.

9

P. HILLER. Op. 51. N° 6.

Allegro.

PRIMO.

mf

p

mf

cresc.

f

Vienna March.

Wien bleibt Wien!

Edited by Chas. W. Landon.

J. SCHRAMMEL.

(M.M. ♩ = 120)

ff *p* *f* *p*

A *tr*

1 *2*

A *tr*

This indicates the pedal.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as chords, melodic lines, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4. The notation is written in a style typical of early 20th-century musical manuscripts. The word "marcato." appears below the bass staff of the first, second, third, fourth, and fifth systems. The word "Fine." appears above the treble staff of the sixth system. The page number "11" is in the top right corner, and "1936 - 5" is in the bottom left corner.

marcato.

marcato.

marcato.

marcato.

marcato.

Fine.

marcato.

Trio.

p

p

V

V

V

V

f

ff

D.C.

WAIT ON THE LORD.

Psalm XXXVII, 34.

R. GOERDELER Op. 489.

Andante.

p

Wait on the Lord,

and keep His way, Wait

on the Lord and keep His way, And

cres - cen - do. f de
 He shall ex-alt thee, He shall ex-alt to in her it the

cres - cen - do. f de
 land, and He shall ex-alt thee, He shall ex-alt to in-

cres - cen - do. p cres - cen - do.
 her it the land: When the wick ed are cut

f de - cres - cen - do. pp
 off, thou shalt see it, When the

wick — ed are cut off, — thou — shalt —

see it: — Wait — on the Lord,

and keep — His way, — Wait —

— on the Lord and — keep — His way. —

Gipsy Song.

Louis Schehlmann.

Allegretto. (♩ = 120 to 126)

The musical score is written for piano and consists of five systems of music. The first system is marked **Allegretto.** (♩ = 120 to 126). It begins with a treble clef and a key signature of two flats (B-flat major). The first system includes a triplet in the right hand and a bass line with chords. The second system features first and second endings, with a forte (**f**) dynamic marking in the right hand. The third system is a continuous melodic and harmonic passage. The fourth system includes a piano (**p**) dynamic marking. The fifth system includes a **rit. e dim.** (ritardando and diminuendo) marking. The score features various musical notations including triplets, slurs, and fingering numbers.

MUSIC AND MANHOOD.

BY B. D. ALLEN.

A CLUB of gentlemen had assembled for a banquet, followed by toasts and the consequent speech-making. The toast-master was a clergyman, who had combined with theological study considerable attention to music. Perhaps this suggested "Music and Manhood" as the sentiment, to which the only professional musician present was expected to respond. It may have been the alliteration took the chairman's fancy. But it suggests a subject not often discussed—music as an influence in the building up of manly character.

When we mention music and manhood, too often it produces an impression akin to the mention of millinery and manhood, or dress-making and manhood.

It has not always been so. It is not as much so now as it was a generation ago. But, if we go back to ancient times, we find such honor paid music as a factor in manly education as has been scantily awarded it in modern times.

But, with our forefathers, a great change took place with the overthrow of the monarchy and the establishment of the commonwealth. The influence of this change has extended to our own times, and in part, at least, accounts for the undervaluation of the art as a study for man. The high place of the Puritan in history is freely acknowledged. Candor also requires the admission of his limitations in dealing with artistic and æsthetic matters. We may be loyal to his memory, whilst, at the same time, we deplore his sacrifice of those things which ministered to the amenities and innocent pleasures of life. The destruction of organs, the banishment of choirs, the desecration of cathedrals, we now look upon as the result of misguided zeal. Beyond the singing of psalms, music was frowned upon. Soon there were few professional musicians. When, upon the Restoration, it was attempted to form choirs, competent singers were lacking. The art suffered an overthrow, from which it did not rally. In place of the attention paid to it by people of quality in the olden time, we find Lord Chesterfield admonishing his son never to degrade himself by placing a fiddle under his chin. A later illustration of changed sentiment regarding music is the anecdote, given by Sir John Stainer, of the nobleman who answered his son's respectful request that he might be allowed to study the violin with the exclamation, "What, play the fiddle? Never; the next thing will be that you will want to marry a ballet-girl."

So deeply did the gentle Quaker imbibe the prejudice against music, that, down to our own times, it has, by the Orthodox, been placed in the category of sinful amusements. A generation ago, in some quarters, it was considered disreputable for a man to be a professional musician. One such, who braved local opinion and entered the profession, was told by his teacher, a woman, "You may play the organ in church, but don't you ever become a music teacher. That employment is only for women."

Not only was the profession considered an unworthy one for a man's choice, but by some it was regarded as demoralizing. Nearly half a century ago, society at the East was painfully agitated by the arrest and condemnation of Professor Webster, of Harvard University, for the murder of Doctor Parkman. Three years before that time, the writer had visited the Professor in his home, and among the most vivid and pleasurable recollections of that visit were the musical performances of the host and his niece upon the flute and piano. As I now recall the event, both performers showed exquisite taste in the interpretation of classical compositions. On speaking of this, at the time of Professor Webster's trial, to an honest yeoman, he at once seized upon the fact of such devotion to music as most damaging to the case of the accused.

The incident is a reminder of the language of Philip Stubbes in his "Anatomy of Abuses," where he says, in speaking of music, that, from "a certain kind of smooth sweetness in it, it is like unto honey, alluring the auditory to effeminacy, pusillanimity, and loathsomeness of life. . . . And right as good edges are not sharpened, but obtused, by being whetted upon

soft stones, so good wits, by hearing of soft music, are rather dulled than sharpened, and made apt to all wantonness and sin."

Philip Stubbes lived in a time when London streets were dark at night and footpads were numerous. After all his declamation against music would he not have preferred, on some such dark night, to be followed by a man who was whistling cheerily, rather than by one who was silent?

As bearing upon the compatibility of attention to music and devotion to what is commonly considered the more serious business of manhood, we have a strong argument in the career of the reformer Luther, the soldiers Frederic the Great and von Moltke, not to speak of the present Emperor of Germany, or of our own politician, Carl Schurz. Among poets might be mentioned Shakespeare, Milton, Goethe, Moore, Browning, and Lanier as pre-eminent in the union of poetical power with extraordinary knowledge of music.

In discussing our subject there are two considerations that should be borne in mind; one, relating to morals, the other, to permanence of possession.

First: Whilst poetry, painting, and sculpture, as independent arts, are susceptible of debasing influences, music is always elevating. If it ever appears otherwise, it is through association with such arts as have inherent capability of ministering to immorality.

Second: Music is the one art pertaining to our existence here which has promise of immortality in the next life. As long as there is a call for loving, trusting, and obeying our Maker, so long will there be a call for praising him with all the resources of our divine art. Ideal manhood culminates in such service, and whatever ministers to this end cannot be overestimated.

MAXIMS FOR MUSIC STUDENTS.

DON'T be too sure. Goethe tells us that we in reality only know when we doubt a little. "With knowledge comes doubt."

"THE foolish undertake a trifling act and soon desist," says Magha; "wise men engage in mighty works and persevere."

"LET us not over-strain our abilities or we shall do nothing with grace." Remember this wise saying of La Fontaine's and do not boggle at what is beyond your present capacity.

CULTIVATE your talents to the utmost. "Alas for him who is gone and hath done no good work!" says a Persian writer. "The trumpet of march has sounded and his load was not bound on."

COLERIDGE remarks that "human experience, like the stern-lights of a ship at sea, illumines only the path which we have passed over." Experience alone can make one a musician.

BEAR in mind what Saadi says: "Affairs succeed by patience, and he that is hasty falleth headlong."

BUT don't let success turn your head. "Great and unexpected successes are often the cause of foolish rushing into acts of extravagance." Demosthenes reminds us, and a Chinese proverb says, "Good fortune is a benefit to the wise, but a curse to the foolish."

HERE'S a saying of Sophocles' that the teacher would do well to lay to heart as well as the pupil: "To those who err in judgment, not in will, anger is gentle." Yet should the student remember that "It is better to be well deserving without praise, than to live by the air of undeserved commendation."

"BE patient if thou wouldst thy ends accomplish," says Bharavi; "for like patience is there no appliance effective of success, producing certainly abundant fruit of actions, never damped by failure, conquering all impediments."

"PURPOSE without power is mere weakness and deception," says Saadi; "and power without purpose is mere fatuity." Be sure that you have talent for music, and being in no doubt about it, spare no effort to attain to the highest pinnacle of musicianship.

"NO man," says Goethe, "learns to know his inmost nature by introspection, for he rates himself sometimes

too low, and often too high, by his own measurement. Man knows himself only by comparing himself with other men; it is life that touches his genuine worth."

BE of good courage. For "there is nothing in this world," says Somadeva, "which a man who exerts himself cannot attain."

AND Schiller says: "Every man stamps his value on himself. The price we challenge for ourselves is given us. Man is made great or little by his own will."

BACH, in his extreme old age, in answer to the question how he came in possession of his great learning and the inexhaustible storehouse of ideas, replied: "Through unremitting toil have I obtained the preponderance for which you have credited me. By constant analysis, by reflection, and much writing I have continually improved—this, and this only, is the secret of my success."

To feel the correct tempo of a composition, to catch its character, to bring out hidden motives, to give proper accents, to work up a passionate crescendo to its climax, is vouchsafed to but few chosen spirits in whom the heavenly spark of poetic feeling is implanted by kind nature. Blessed are they who are thus gifted!

ERNST HELD.

BE GRACIOUS.

IT is a curious fact, but nevertheless true, that many pupils work more for the satisfaction of the teacher than for their own advancement. Now if that important personage be disposed toward continual fault-finding, the result will be disappointment and discouragement, which may eventually lead to the loss of the pupil. Sympathy which must naturally exist between teacher and pupil and without which progress is inconceivable, is one of the most important factors in teaching. It is not necessary to treat every pupil with Chesterfieldian grace, and especially should familiarity be avoided. On the other hand, grumpy, disagreeable manners are not conducive to a teacher's popularity and may often be the secret cause of his non-success. I was once told by a young lady that the way her teacher entered the room and greeted her decided the character of the lesson for the day. If his "Good-morning" was affable and pleasant everything went well; her fingers flew over the keys and the lesson terminated to the satisfaction of both pupil and teacher. If, on the contrary, the master's salute consisted in a cold nod, a scarcely perceptible motion of the hand to begin, the result was quite the reverse. Everything seemed to go wrong. The passages lost their brilliancy and clearness, the expression became hard and mechanical, and the lesson often ended with the determination of the pupil to leave the "horrid brute" then and forever.

How charming is the description of the scene in Bettina Walker's "Musical Experiences" in which she relates how Henselt gave vent to his satisfaction at hearing her play one of his études. The Russian bear had for the nonce forgotten his growl, and calling his wife, he bade her stay and listen to "the Miss." And when "the Miss" took her departure is it not touching to hear the old man murmur the words, "Such moments make life a pleasure."

The satisfaction of seeing one's efforts crowned with success! Indeed, there is none greater for a teacher, and it is in reality his only compensation for the disappointment and drudgery of a teacher's life. But even admitting the hardships and annoyances, let us hope that there are not many who agree with the gentleman whose epitaph read,

"Hell has no terrors for me
For on earth I was a piano teacher."

—A. VERT, in *The Pianist*.

—Experience has shown that, to gain the interest and attention of the beginner, it is well to give pieces as soon as possible; very few would be content to work on scales and five finger exercises alone for a period of a year or so—a course some teachers always follow. The pleasure of being able to play a little piece usually spurs the pupil on to redoubled efforts.—*Duffee*.

EDITORIAL NOTES.

It is very common for those pupils who are in the middle stages of advancement to play with a large amount of nerve tension, so that while passing from a difficult passage of rapid notes to an easy one of slow notes, they will play the easy part two or three times too fast. This is caused by keeping up the same amount of nerve tension and brain effort, instead of having the mind upon the rhythmic pulsations sufficiently strong to keep the passage in an even tempo. To play with a metronome will help the pupil over such difficulties, also to play in four-hand music will be helpful.

* * *

Those teachers who meet their pupils together as a class can spend a few minutes profitably by playing to them some simple and unfamiliar melody, first having them decide in what time it is written, and at the next playing have them notice the length of separate notes, meantime getting its melody, and the third time take it in mind so that they can sing it, and the fourth time let the class sing the melody to La, perhaps taking one or two trials before all will succeed in singing it correctly. When they can do all of this, have them write the melody out as an ear test in time and tune. This practice will make them accurate listeners and help them to be more self-critical in their own playing, and will help in the development of the inner feeling for rhythm.

* * *

Almost every copy of *The Etude* contains articles of especial value to music students. At the book stores a handsome self-gummed scrap-book can be obtained, in which such clippings can be placed permanently; it would take but a few months to make a book of great value to the teacher's class. Such a book and a few other musical works should be kept in constant circulation among the teacher's pupils, and at the lesson hour these books and articles should furnish subjects for conversation. This will show the teacher what his pupil is learning through reading.

* * *

Thorough indolence or inattention, pupils hinder in some given passage, and because they do not stop to study out the difficulty and conquer it by slow and accurate practice, they stumble the same way every time that they play over the passage until the stumbling has become habitual. If a pupil practices in a stumbling, halting way, which is often caused by playing too fast, the stumbling and halting will become an actual part of the piece to him. The remedy is to go slower and work out all difficult passages, by a painstaking playing, over and over until it is no longer difficult to play correctly. We are not to blame if a bird lights on our head, but we are responsible if we allow it to build a nest there.

* * *

If everybody was a "born leader," there would be nobody to lead. But there are altogether too many who are content to be mere followers. In the profession of music teaching, many a teacher has a suggestion of a thought, which he allows to be stifled at its birth, because the teacher has not self-reliance sufficient to venture an idea which he cannot back up by the indisputable authority of some well-known musician. Instead of showing a pupil how to do a thing the best way, he says nothing, gives the pupil no help, from fear of saying something which he cannot back up with a well-attested authority. Such a shrinking and cautious teacher dwards the powers of thought, crushes out all originality, and becomes, or remains, nothing but a weak imitator. Such a teacher never grows to the full stature of a ripened manhood. No teacher can become anything but commonplace until he has the moral courage to act up to his personal convictions, and dares to venture upon things which appear true to him, even though he has no authority at hand to quote.

* * *

A good reputation is hard to win, but a lost reputation is almost impossible to regain. When the musical public of your community hear a pupil perform with marked musical intelligence, play a piece so as to make it a thing of life, in a way to make it speak to the heart, they know that that pupil has had a good teacher. And

that pupil's teacher has scored many points in popular favor; but if a pupil attempts to play a piece which is but poorly learned, stumbles, shows a poor touch, and that he has no idea of the inner meaning of his piece, then observing people will at once put that pupil's teacher down for a bungler, as one who does not know as much as he professes. When a pupil has made a success, he shares his triumph with his teacher, and gives credit to his good instruction, but the pupil who fails puts all of the blame on his teacher, and the pupil's friends uphold that placing of the fault.

* * *

Now is the time to plan a course of personal reading and study for the summer. Summer is the time to work up a course of lectures for your next year's music class. Bring released from teaching gives one time for preparing a series of recitals which shall illustrate phrasing, and all that goes with fine expression. "How to Understand Music," Vol. I, by Mathews, the first part of the book will be helpful for this. Also "Analysis of Music," by Goddard; "Musical Form," by Cornell, are helpful. For music, these works will furnish the titles of pieces. Much aid can be gotten from "Principles of Expression in Piano-forte Playing," by A. F. Christian. Such a course is invaluable to pupils and lovers of music. It gives them the key for unlocking the inner meanings of the best music, and making what before had been meaningless noise, clear and beautiful emotional thought. Pupils who have enjoyed such a course of illustrated lectures will play with an intelligent and effective expression; they can then see into a piece and bring out its hidden beauties, and can enjoy the higher kind of music when they hear it.

* * *

There is a wonderful quickening power in an examination. When the pupil understands that his work must stand an examination and be graded with that of fellow pupils, he at once begins to do better work. If he knows that each part of his technique must come up to a certain grade before he can pass into a higher marking, he begins to take an interest in their practice. It doubtless seems difficult to give a practical examination in piano music. But to those who have tried it, it is easy and practical. A good scheme is to give a grade of marks on the basis of 100. Take "Touch and Technique," by Mason; the "Two Finger Exercises," "Down and Up Arpeggio," "Straight Finger," and "Melody Touch," in "Exercise 1," "Whiplash or Flail," and "Hand Touch," "Sabb and Crumb Touch," in "Exercise 2," "Flat and S Saw Touch," in "Exercise 3," "Velocity," in "Exercises 19 and 20." In scales, take the D flat scale and require a smooth, clear, gliding, and even run. Then require it with a bright legato, that is, each note to have a certain individuality, and finally at a very high speed, criticizing for evenness and smoothness. The XV changes of the Diminished Arpeggion ought also to be given without breaking, playing each four octaves, up and back, going to the next change without breaking. Then give an exercise for the wrist or hand touch on notes six degrees apart, four movements of the hand at a count, as in Vol. III of "Touch and Technique," by Mason. Next try the pupil at sight reading on some easy piece for him, but one that he has never seen. Easy, because an apparent difficulty would seem overwhelming to his over anxious mind. Then try him for expression and grade of playing as to finish, perhaps on a memorized piece. This can be all done in from twenty to thirty minutes, and your pupil can be graded intelligently, especially if you have been his regular teacher. While this is a simple and not over-severe test, it serves the purpose of making a pupil do good work, for he knows that his annual standing is to be made up from the results of the examination. When the teacher has a series of grades, the pupil becomes anxious to reach the higher grades, and this leads him on into taking music lessons longer than he otherwise might.

In grading those who have studied but a year or two, give a hundred for work well done, but in grade or year one, two, three, as the case may be. Then an inexperienced pupil might stand as 97 in grade or year two, while a better player might stand only 95 in grade or year four. The grade or year shows to what point the

pupil is advanced, while the figures indicate the quality of work done. For instance, a pupil who has but little talent, yet works hard and does his best, the writer would mark from 92 to 98, perhaps, while a talented and very musical pupil who was poor at practice and careless in playing he would mark lower, perhaps at 88. In either case the year or grade would show actual advancement, and the larger figures the quality of work.

A WORD ABOUT TWO POPULAR COMPOSERS.

F. PAOLO TOSST.

F. PAOLO TOSST, the celebrated composer, was born April 9, 1816 at Ortona sul Mare, in the Abruzzi. In 1838 he entered the Royal College of St. Pietro a Majella at Naples, where he studied the violin under Pinto and composition under Coni, and also Mercadante. He remained at Naples until 1839, when he returned to Ortona for the benefit of his health. Soon after his return, however, he was taken seriously ill, and it was during his illness that he composed his "Non mi ama più," and "Lamento d'amore," but it was with difficulty that the young composer found anyone willing to publish them. It was to a concert at Rome which he organized that he owed much of his subsequent success. The Queen of Italy (then Princess Margherita of Savoy) was present at the concert, and showed her appreciation of the composer's talent by appointing him her teacher of singing. His first visit to London was in 1875, when he was well received in the highest society, and in 1880 he became a teacher of singing to the Royal Family.

Signor Tosst has written a great number of songs to Italian, French, and English words, among which may be specially mentioned "For Ever and For Ever," "Good-bye," "Ask Me no More," "Help Me to Pray," "Tell Them," "La Serenata," "Nunon," "Malia," "Rosa," and "My Memories." The newest production from his prolific pen is an English song called "Love's Return," which is much admired, and seems likely to become very popular.

CIRO PINAUTI.

CIRO PINAUTI was born at Sinalunga, Siena, Italy, May 9, 1849, and learned music in the first instance from his father.

At ten he played in public, and at eleven was made an honorary member of the Accademia Filarmonica. He came to London with Mr. Henry Drummond, M.P., in whose house he resided until 1845, studying the piano-forte and composition under Cipriani Potter, and the violin under H. Blagrove. He then returned to Italy, where he entered the Conservatoire at Bologna and became the pupil of Rossini. In 1847 he took his degree at Bologna and returned to England as a teacher of singing the following year. In 1856 he became a professor at the Royal Academy of Music. His first opera, "Il Mercante di Venezia," was produced at Bologna in 1873, and "Martina Corvino" at the Scala at Milan in 1877. In 1878 King Humbert created him a Knight of the Italian Crown. In addition to his operas the works of this eminent composer include more than 230 songs, English and Italian, nearly a hundred duets, trios, part-songs, etc., and a large number of piano-forte pieces. Amongst the most successful of his songs are "Queen of the Earth," "Sleep on, Dear Love," and "The Last Watch."

Ciro Pinauti died at Sinalunga, March 10, 1888.

—Whatever seems to be easy is hard. A child cannot write a line smoothly without tedious and toilsome effort. A painter's skill with the brush, that appears to demand no endeavor, always represents untiring work. The poet's flowing verse has cost more labor than any one without genius would be willing to devote to it. Farmers that rattle over the piano keys as if they instinctively gave the right touch in the right place have been trained to accuracy and deftness through merciless severity of discipline. No graceful movement of hand or foot is ever a result of mere naturalness; it comes only and always from wisely directed and prolonged and repeated artistic endeavor. If we would do anything easily in any sphere of thought or action, physical, intellectual, or spiritual, we must be willing to work hard for such ease.—S. S. T.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"Is it advisable to try to teach Mason's 'Touch and Technic' to a child of six who plays Mathews' second grade of exercises?"

"Would you advise any certain kind of technic till she is older?"

"Please give me your opinion of the automatic piano attachment; is it capable of any kind of expression?"

"Do you think a child of six years who learns rapidly, ought to be forced to practice?—J. E."

I do not advise giving the child the books of "Touch and Technic" at the very first; but I do advise teaching a child such as you mention the two-finger exercises, one at a time, until she has all varieties of touch, after which they are to be played every day for at least five minutes. Then, in the second grade, the arpeggios, in some kind of easy form, such as quarter and eighth notes, and in sixes and nines, one chord at a time; later, rotations of four to seven chords—as the child gains in capacity. All these can be given extremely well by rote, and the pupil will not need the book until a little later, and then mostly for reference and to save the teacher's time.

I would not say that a child ought to be forced to practice, but this would not hinder my finding ways of having her practice of her own accord; and the option would not take quite so decided a form as used to be given children, whether to learn the lesson "with" or "without" a punishment. When children understand that a mild punishment may be taken instead of doing something very distasteful, they will often pre-empt on it. What Nature does for us is precisely this of giving us the option to do it with or without the whipping.

I do not consider the Automatic Piano Attachment an instrument of expression, but I have always admired its accuracy.

"Is it right to play with a good, firm touch when playing the piano? I have heard of a professor of music who will not allow his pupils to play with a firm touch, because he says it wears out the piano. I want to know if it hurts a piano to play firmly upon it; and do not all the great artists play firmly?"

"Does it wear out a piano when having it tuned to have it tuned so the action will be quite hard? A tuner told me this would wear off the felt on the hammers?—A. M. L."

I once had the curiosity to weigh the touch of Dr. Mason himself when playing certain forms of his exercises and found that in the most powerful touches he employed a force equal to about ten pounds upon the key, and held them down about six pounds; on the contrary, in the lightest passages he used hardly more than a quarter of an ounce. I am not able myself to make a touch with anything like this extreme force of Dr. Mason. A heavy touch will wear out the felt, but one can play all the fortissimo really necessary without doing much harm. It turns upon the question of elasticity. A free elastic touch may be very heavy at the moment of impact, and yet be so elastic that it does not harm the piano at all; and another less heavy touch may be so hard and brutal as to wear out the felt very rapidly. In general, you cannot habitually employ fortissimo in playing without wearing the hammers much more rapidly than when a lighter touch is used. But in an entire Beethoven sonata or in a Liszt rhapsody, lasting ten minutes in playing, I doubt whether a great artist would play fortissimo more than one minute, if so much, of the whole. To play fortissimo habitually is like using red pepper all the time. The practice clavier can be regulated to do anything you think you need in the way of firmness and save the piano. In general most players are very deficient in lightness—more so than in power.

While it may not wear out the piano to regulate the action so that it will take a heavy touch to move it, it will certainly take away all the pleasure in playing upon it, and undoubtedly wear the joints of the action faster than a proper regulation. When you want gymnastics, fly to the clavier. Save the piano for music. It is better.

"Are Czerny's 'Velocity Studies' entirely out of date? If so, what other velocity studies are used by the best teachers. Why would not Czerny's, if printed in modern type, answer the purpose?—L. A."

Czerny's studies are not now used by the best teachers, excepting a few of them by teachers who prize them from life-long association with them. Velocity itself

(fast passage playing) is better acquired from Mason's system; and velocity in applied forms is better learned from properly selected pieces. Still, Czerny was a very clever writer, wonderfully pleasing. It reads like romance now to find among the letters of Liszt one from Paris, written somewhere about 1830, to Czerny: "Dear Master: Please write me another sonata, for I make a better effect in your sonata than in anything else I play." This was the young Liszt. I have included quite a number of Czerny studies in the Standard Grades, though personally I use very few of them. Mme. Bloomfield Zeissler uses the "Daily Studies" a great deal. In my opinion, everything that these do can be better done by Mason's exercises. Therefore, I should never speak disrespectfully of Czerny, who was a very talented teacher of the piano, and whose "Art of Expression" is one of the best authorities upon the proper nuance of the sonatas of Beethoven that we have. But he represents an older school of playing than the one now current, and I would not consider it wise to take up too much time with him.

"1. What should be taught in connection with Mathews' first four grades and Mason's 'Touch and Technic'? How much of the latter should be used in connection with these grades?"

"2. What progress should be expected of a child of ten during the first ten months' instruction?"

"3. Is it not best to use some preparatory work before taking up Mathews' first grade?—L. S. J."

I think you will find in the introductions to the Grades answers to your questions, excepting that in one of them, I believe the third, there is far too much directed, more than the pupil can get over in the time. I should say that a child of six ought to take some work like my "Twenty Lessons to a Beginner," or Mr. Landon's book, covering similar ground. (I think Mr. Presser has one, though I have never seen it.) You will give the child a better start. Then take the first grade and so on. In connection with the first grade, I think the two finger varieties of touch should all be taught; and arpeggios upon perhaps four or six changes of the diminished seventh in fours, with accents changed, and later in different kinds of measure, two notes to a beat. I doubt whether you can get further. In the second grade I should wish to have arpeggios as far as rotations of seven chords, in sixes and nines, direct motion (see "T. and T." for particulars). And in the second grade the scales ought to be begun in canon form, two octaves, about two tones to a count, later four. In the third grade the reverse motions of the arpeggios will come in, scales two octaves in canon and four octaves plain, with sixes and nines. I doubt how far the graded rhythms ought to be used in these grades. In short, you have to lay foundations, and you can go as fast as the child can go safely. All along you must give now and then a well-selected piece, which must always please the child. This is a cardinal principle. Whatever you give that does not please the child, you must treat as a study, something to be learned as duty.

A child of ten in the first ten months ought to go through the first two grades of the Standard Grades. I think this can be done quite well. Many teachers, however, will only do half of this.

"What should pupils always practice first in 'Touch and Technic' to give them a proper foundation in piano playing, the scale or the two-finger exercise?—Z. D. S."

I always say the two-finger exercise, because it exercises the fingers in a variety of ways, exercises all of them alike, and conduces to making a good and a varied tone. After these I recommend the arpeggios, with the younger pupils, and later the scales. I do not think that very young pupils can well do more than two elements of "Touch and Technic" at the same time, owing to the time it takes.

"1. Is it right for a soprano to sing the tenor part at the apparent pitch as written in the treble clef? I hold that when there is no tenor available an alto should take the part and sing it an octave lower than it is apparently written. Am I right? The other way seems to me to produce harmonic faults."

"2. I have not been able in several instances to get No. 15 of Mathews' 'Introduction to Phrasing' worked up properly as it stands in the book. Can you give me any suggestions for accomplishing this?"

"3. What would you advise for a girl of eighteen, a quick reader, ambitious and talented, but with poor technical foundation and no idea of phrasing? She has

an inborn dislike to any kind of technical work. She could play well in time, but now is satisfied with playing 'Silvery Waves,' hobbling over the arpeggios in a sad hurry and completely destroying the rhythm and expression by her clumsy touch?"

"I am twenty-two, and having been imperfectly taught in beginning am desirous of learning a better way. Which would be better for me: to go to some good conservatory, like Oberlin, or to some good private teacher in a city?"

H. M. W."

You are quite right upon the first point.

Your girl of eighteen must first be brought to realize that she needs something more. If you can accomplish this, she will gradually come under the yoke; if you cannot bring her to this point, she will never learn. Constitutional laziness and a disposition to drift are not the foundation upon which good attainments can be made. A teacher with more tact, perhaps a man with authority, would accomplish this better. It is done every year, and done many times by all good teachers.

As for your own case, no one can advise you. The conservatory will do a great deal for you; the private teacher, if you get one of the very best, will cost more and probably stimulate you more, and some things you will learn better. With a private teacher, you know, you are always at liberty to imagine yourself his most desirable pupil; and this promotes acquiring. In the conservatory you are part of a great whole, and it will depend much upon your own temperament which will do you most good. A pupil is a sort of picture to be painted; the conservatory paints them at so much a foot; the private teacher paints each one according to its own merits,—or ought to do so.

THE POWER OF PERSISTENCE.

From times probably anterior to the days of Solomon the sage comes down to us the admonition, "Go to the ant, thou sluggard, consider her ways and be wise." The ant will undertake a task and devote all its energies to the purpose of achieving success. It thinks not of obstacles, nor wastes its time endeavoring to discover royal roads. Over hill and dale, through swamp and jungle, onward it goes from point to goal, nor rests until its purpose is achieved. So too there are young musicians who undertake their task in similar spirit, striving manfully to overcome all obstacles, to reach the goal of success, though the burden at times appears so gigantic as to weigh them to the ground. The ant and the young musician who acts similarly each illustrates the principle of the power of persistence. That the possession of such a quality is of inestimable value goes without saying, for by it all those achievements by which we benefit to day have come about. It matters not where we look, nor which department of the world's stores in science, art, agriculture, or the manufacturing industries we investigate, nor whether we pursue the same on or in the deep blue sea, on land or in the mines below our feet, we find accomplished purpose displayed in practical realities, the history of the development of which, in any one instance we may select, is a living sermon on the power of persistence.

Power of persistence would seem to need for its perfection to be allied with practical reason. Young musicians with ample enthusiasm, abundant determination, and endowed with great natural ability are often wasteful of their time, of their energy. It makes a man strong to battle against difficulties; but it does not follow that a man should buffet with one form of difficulty only to become strong. If he use his powers of reason more and those of brawn less he will accomplish more in the long run than if he never paused to consider how he might get around an obstacle, with less expenditure of physical force and less wear and tear on the nerves.

A few moments' serious thought will often accomplish more in overcoming a difficult passage than two or more hours' unreasoning practice. To accomplish one's purpose in the easiest way is, to my mind, essential, and if one may reach the other side of a mountain by going around instead of climbing over it, I think he is as truly exemplifying the application of the power of persistence as he who attempts to surmount everything in his path in more direct fashion. To sum up, practice with your brains as well as with your fingers.—A. A. C., in *The Dominant*.

AN ANECDOTE.

ADOLPHE CRÉMIER gave a sumptuous breakfast party in honor of Meyerbeer, to which entertainment he invited the leading musical critics and composers of that day, assembled in the French capital. Amongst Crémier's guests was Rossini, who occupied a place of honor next to the wife of his host, but refused, one after another, all the dainties offered to him in succession. Madame Crémier noticed his unwavering abstinence with equal surprise and regret, and presently asked him whether he was unwell, as he appeared to have suddenly lost an appetite which, as she had understood, was usually no less vigorous than lively. "That is true, my dear madame," replied Rossini, "but I rarely eat breakfast, nor can I depart from that rule to-day, although, should anything go wrong with to-morrow night's representation, Meyerbeer will believe to the day of his death that my refusal to partake of this feast brought him bad luck. The position I now occupy at your table reminds me of an odd experience that befell me some years ago in a provincial town of Italy. A performance of the 'Barber' was being given in my special honor in the local theatre. While the overture was in full swing, I noticed a huge trumpet in the orchestra, manifestly blown with remarkable force and continuity by a member of the band; but not a sound in the least akin to the tones invariably produced by that instrument could I hear. At the close of the performance I interviewed the conductor, and asked him to explain the purpose of the noiseless trumpet, which, I confessed, was an unusual orchestral addition. He answered: 'Maestro, in this town there is not a living soul who can play the trumpet; therefore I specially engaged an artist to hold one up to his lips, binding him by an oath not to blow into it, for it looks well to have a trumpet in an operatic orchestra.' I am like that man with the trumpet. I may not eat, but I look well at your breakfast-table."

WHAT IS CLASSIC MUSIC?

Of all the music composed perhaps one number in a hundred lives more than a generation. Of these long-lived compositions, only those that are considered best by all musicians are stamped with the word classic. Those which have only a local celebrity, or that have any defect or infelicity of form or harmony (and there are such which have a good deal of vitality) are not admitted to the distinction of being classic. A composition to be classic, as that word is now understood by musicians, must first be a model of excellence in form and harmony; second, it must possess that mysterious vitality which makes it outlive its companions. And, third, it must be accepted by the common consensus of musical opinion as belonging to the first rank. Classic music is not a question of simplicity or difficulty. There are beautiful and living forms at every grade, from what are now regarded as the simple melodies of Mozart's, Haydn's, and even Beethoven's compositions, all the way to the highest works of these and other great masters. A short definition of classic music might be "that music which for more than a generation has been considered by all musicians as the best."—Geo. F. Root.

—It has been said of the late Hans von Bülow that he could read a pianoforte work entirely away from the piano, and afterward play it without the music and also without any practice whatever. A few days ago I saw a well-known pianist read at sight a work by a modern French composer, and after that single reading it was played from memory. All this was done in the midst of conversation by two or three who stood near the performer. A simple consideration of both these illustrations shows that the hands were in all essential ways the obedient servants of the mind; that technic means knowing what to demand of the hands, and how best to make them do it. It means training first for mind, then for hand. A great deal of faulty technic lies in the heads of our players.—Thos. Tapper.

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

KEEPING TIME.

SMITH N. PENFIELD.

A RECENT article in THE ETUDE lays great stress on Accent, and advises some exaggeration of accentuation.

Now it strikes me that exaggeration is a dangerous thing, especially in the hands of a young and inexperienced pupil. A little of it, under the direction of a judicious teacher, is, or may be, useful, for the sense of rhythm is to music what the pulse is to the life.

A critical ear will perceive an accent in a smoothly played, rapid running passage, as a skillful doctor will hear the heart-beat of a patient which is inaudible to others. But let this heart-beat be overdone, and the doctor instantly pronounces it a sign of disease. A student must always feel the accent, and when the music requires make an actual accent, not otherwise. It is easy to acquire the habit of over-accenting. How shall we strike the proper medium?

The old-fashioned rule of counting aloud for piano pupils, or hand beating of time for singers, has not yet been improved upon. Why not count to one's self, as little children claim to be doing? Because this is no counting at all.

The advantages of counting or beating is in the actual hearing of the counts or feeling of the beats. This, persistently followed up, will in time establish a pulsation which is mentally perceived, a sort of pendulum swinging in the head. If a teacher could always sit by and do the counting, that would suffice, but this is impracticable.

Why not use a metronome? For ordinary use it is too cast iron and rigid. Until the piece is pretty well learned and the note-playing comparatively easy, the counting must be a little elastic. When the time is steady and the accentuation what the music requires, then the counting or beating may be left to the operation of the mind.

There is a vast difference in students as to natural sense of rhythm. With many it is a matter of instinct.

Others must ever be patient and persistent in time-counting. Yet to all, even natural timists, some out-loud counting is an assistance and an advantage.

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TRANSPPOSITION AT PIANO.

THOMAS TAPPER.

THE first essential in transposition is to know what is to be done, and to endeavor to foresee into what trouble one may fall. To reduce the chances of blunder, one should think carefully of the piano-peculiarities of both old and new key; locate the tonic, dominant, and leading-tone in each; note the accidentals in the first key and what they will become in the new key. This bit of forethought will be found helpful, because it makes one more or less positive of what is to be done.

As elementary practice in Transposition (the above rules being ever in mind) one should begin with single-voiced melodies. Transpose plenty of them. One learns a new habit by doing it a great deal; not by thinking about it and remaining inactive. A child's song book with exercises in one, two, and three parts is the very best book to begin with; then simple four-voiced chorals that modulate but little; afterward short compositions written in a rhythm that is not so uniform as the choral. Some of the easy piano works of Gurliett are very good. Afterward progress is easy.

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MUSICAL FORM.

LOUIS C. ELSON.

It was Madame de Staël who once said, "Architecture is frozen Music," and one may invert the proposition and it will be equally true, "Music is a species of Architecture." There is far too little study made of this architecture, and in recent days, largely because of the influence of Wagner, many affect to despise form as applied to musical composition. "How rigid it seems,"

these critics say, "to be obliged to end as one has begun! What a lack of variety there must be in a tripartite form which always concludes with its opening theme!" To such critics one can recommend a study of Mendelssohn's "Songs without Words," where almost every number is in the same form yet no two numbers are quite alike in shape. There is infinite variety in such a unity! "How utterly absurd it was," one might retort upon these flippant fault-finders, "for the Deity to make all human faces alike! Always having the mouth below the nose and the eyes on either side must lead to the most dreadful monotony!" The effect of a fixed form on certain varieties of music is about as monotonous as the regular build of the human countenance.

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OUGHT A TEACHER GIVE MUSICALS WITH HIS PUPILS?

C. W. GRIMM.

EASY GOING teachers, who never exert themselves, and live a monotonous, hum-drum music life, are against giving pupils' sociables, musicals, or recitals, because they consider them "useless, intended merely as an advertisement for the teacher, and only apt to create conceit in the pupil's mind." An energetic, wide-awake teacher sees the good in them, and has them frequently, for the following reasons: A pupil who is to play in a musical makes extra efforts to learn a piece perfectly and within a certain time, when otherwise he would have carelessly lagged on; he has been aroused from his lethargy. The musical has become a spur to practice better than usual, which is certainly a gain. The teacher himself tries to make the most out of his pupils, tries even more for these occasions than he would have done at other times. And why should he hide his candle under the bushel? No merchant, no artisan, no artist, and I think no music teacher is expected to do that. Show what you can do with the pupils intrusted to your care. Parents will be well pleased if you succeed in kindling ambition in their children, and, still more, be delighted to have them learn to play before others.

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TECHNIC—PRACTICE ON PIECES.

HENRY G. HANCHETT.

THERE is a certain fascination about an interesting piece of music that tends to prevent its thorough practice. The pupil is aware of what he ought to hear, knows that a mistake is a mistake, and that the passage should sound in a way that he thinks he has in mind, and he wants to hear the complete musical development of the idea. This desire leads him on in spite of mistakes and imperfections. A great deal of music is in the mind of the performer, who, knowing what he wishes to say, fancies that his hearers understand him, although he is not clearly expressing himself. To avoid damaging practice in such ways it is worth while to get rid of the musical interest that a piece has until its technical parts are mastered. For this purpose it is a good plan to mark off sections for practice, using the letters of the alphabet to indicate the beginning of each section, making the sections quite small (from two to eight measures according to difficulty), of course, practicing each hand separately at specified metronome rates, and—this is the important particular—making the close of the piece or movement the first section for practice. Let the pupil learn the last eight measures of a piece first, hands separately and then together, and by memory, then the preceding four or eight measures, then these two sections together, then a third section ("C") just before "B" and of a similar length, then section "D," which will immediately precede "C" in the print; then from "D" through "C," "B," and "A," to the end; and in this way work back to the beginning of the piece; it is evident that the piece will not be quite so interesting musically and can, therefore, be more thoroughly studied technically; and also that by the time the first eight measures of the piece are learned the whole will be known. Moreover, as the latter part of a piece is apt to be harder than the first part, the hardest part will be likely to get the most practice.

HOW TO CORRECT FAULTS.

BY MADAME A. PUPIN.

THERE are many piano students in despair over certain faults which they have, and which they believe to be ineradicable, and therefore they make no effort to correct them; or perhaps they have not the patience to overcome bad habits and try to form new ones.

To attack the enemy in front is to push him back step by step, with tremendous effort, till he yields, which he may never do if he has more strength than you; but to direct the attack to the rear, where he is entirely unprepared and unsuspecting, is often to annihilate him in a short time.

So the efforts directed against certain faults end in discouragement, while, if the student would take up for a time the opposite fault, he would soon find himself at the happy medium.

A great conductor once said the most common fault with instrumental players was hurrying; he said it was rare to find any one with even time, and he further remarked that this was a fault that could never be remedied.

But this has been proven false by the many students who were afflicted with this bad habit and who tried the plan of lagging the tempo; instead of anticipating the rhythmic notes they would wait for them, or hang back a little.

Hurried time sounds perfectly right to the player; it is only after he has accustomed himself to delay the rhythmic notes a little that his ear gets a sense of strict time.

There is a suggestion in this taking up an opposite fault from that which one desires to get rid of, which may prove of advantage in some portion of one's practice.

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THE QUESTION OF MIDDLE C.

BERN. BOECKELMAN.

SOME time ago I was invited to attend an entertainment, given in a city of well-known musical taste, by a male chorus society of which the director was my personal friend. On this occasion the vocal numbers were interspersed with instrumental music, furnished partly by members of the club, partly by a blind pianist, who was that evening the guest of the Society. The playing of the latter won deserved applause, although I suspected that he himself was disappointed with his own performance. He alluded to the subject in a subsequent conversation, and it came out that he was much distressed because he had several times struck the key next to the correct note in the bass.

As his annoyance did not convey the impression that he was aware of the cause, I ventured to suggest that such a mistake could have been avoided.

"How so?" he asked in astonishment. "If you measure your keyboard with both arms outstretched," I replied, "you will find that the middle note (before which you ought to sit) on a seven octave piano is not the one marked C (middle C), but E flat. Our piano methods still adhere erroneously to the old statement, which was true when the highest and the lowest note were both F. At the present, if the piano possess seven and a third octaves the middle note is not E flat but E."

The value of my suggestion was promptly acknowledged.

THE BICYCLE CRAZE AND MUSIC.

BY HAMILTON C. MACDOUGALL.

WHAT effect will this craze for the bicycle have on the sale of musical instruments and merchandise and on music teaching?

Some of our musical friends are getting despondent already. From one of the Western musical papers, *The Presto*, the following is clipped:—

"The phenomenal growth of the bicycle business and the universal spread of the craze among all classes of people has so far affected trade that it can no longer be regarded with complacency. * * * The enormous growth of the bicycle business is everywhere apparent

and there is no disguising the fact that dealers in them are doing business at a profit, even while in nearly all other lines there is almost stagnation." The same journal also quotes a despondent music teacher, who says: "A year ago this spring I had 50 pupils; I now have 30 only, and some of them talk of giving up. Those who left me yielded to the craze for wheeling."

It is possible that some who read this article have felt the competition of the "silent steed," to drop into the patois of journalism, and are wondering what they are going to do about it. The dealers in musical instruments have already tried to meet the issue by keeping the wheel for sale; in other words, they have floated with the tide. To quote again: "When the attention bestowed on the wheel began to make an impression upon trade, the better class of piano houses would not for a moment consider any combination of the two articles under one roof. A few dealers, however, did make the experiment and, as has since developed, with good results." But the music teacher cannot dispose of the matter in such fashion; he must wait until the tide turns with as much patience as he can.

And in this aspect of the case there are several points to be kept in mind. In the first place, the American public grows enthusiastic very rapidly and has little moderation in whatever pursuit is uppermost at a given time; it also has a sober second thought that is likely to be quite different from the first thought. Take the Venezuelan case, for instance, and note how a cry for war was started and taken up in an instant and re-echoed from Eastport to San Francisco; yet, after a few days, more moderate views came to the front. It will be the same with the craze for wheeling; the increase in the number of riders this year has been from two hundred to three hundred per cent., at an ordinary estimate, entirely beyond any normal growth. The reaction is bound to come, and that before long. A great many people with whom the writer has talked think that the passion for bicycling has already reached its height and that it will go down by next season, *poco a poco diminuendo*, until it reaches a normal altitude.

In the second place, the enormous demand for wheels has induced an enormous supply; in fact, the market is said to be overstocked and every one is looking for a fall in prices. If the wheel drops to twenty-five or fifty dollars (and it is a common opinion that the lower price gives a fair margin of profit on a first class wheel), then the purchase of a wheel and a bicycle suit will no longer spoil the sale of a piano. There is no doubt that many an economical papa has placed before his offspring the alternative of a piano or a wheel; and there is as little doubt that almost any young person of the day would choose the wheel in preference to the musical instrument.

But, it may be said, the exercise on the wheel absorbs a good deal of time that might be devoted to study or practice; and this is true. It is one of the regrettable things in connection with the matter. There is little doubt that the inordinate use of the wheel will lead to many undesirable mental and physical conditions. To quote once more: "I am afraid the next generation will show signs of physical degeneration resulting from too much wheeling; and fancy a generation of young people with no taste for music, or letters, or dancing, for that is where the bicycle fever is leading. What will the home be without music and the cultivation of the arts to which we owe so much of refinement?"

Granting all that, however, hearty and enjoyable exercise can never be a bad thing; and when the craze has subsided to the proportions of a normal enjoyment of a proper sport, which it is bound to do, our young people will be found all the better fitted to study music and will come to it with all the more zest.

If there be a cloud, it has a silver lining.

A SUGGESTION.

BY PEARL MACHENRY.

IN many years of incessant teaching, I have found my last effort to interest my younger pupils productive of more good than anything attempted in the past. This is in the form of a "Conversation Class," and has

proven so successful and interesting, to teacher and pupil alike, that I offer it as a suggestion to others, who may desire a pleasing change in their work. It has always been my habit to inculcate a love of musical history and events in the younger students by frequent questions relative to the old Masters.

All applicants for membership to the regular class are requested to provide themselves with one small tablet, a larger one for essays, and a blank music book. In the first is written the date of each lesson, followed by a list of scale work, which is memorized each week, and then the name of some old Master or noted musician is added. The pupil is expected to read the life of this particular person and write a paper upon it couched in their own language, being careful to dwell upon the principal points in his life, the school he represents, and the style of music he writes. In the blank music book, the pupil writes in pencil, each scale in order as they are learned, with all forms and arrangements of them that the teacher chooses to furnish. These, in due season, are copied in ink into a larger book, which forms a reliable reference of the work recently gone over.

In order to use the every-day material at hand, we hold, every two weeks, the "Conversation Class." At this time, according to previous arrangement with each pupil, a programme is formed. Piano selections which are being studied at that moment, if well under way, are rendered, with kind but forcible criticism from the teacher, for the benefit of the class. Then, by appointment, some two or three papers are read by the pupils on those Masters last written about. Immediately following, anecdotes relative to the musician in question or bits of valuable information gathered from authentic sources are given. At each meeting some pupil is appointed to lead in the "Conversation," which ends the programme.

For a text-book we use the "Home and Foreign News" contained in our valuable *ETUDE AND MUSICAL WORLD*. The leader, turning to any member of his choice, asks, "What do you know of Joseph Hoffman?" or any other pertinent question gathered from the latest news. The member addressed is expected to answer in full, telling explicitly all the news of the person mentioned. Naturally enough, each feels compelled to be thoroughly posted, or he thought a dullard by his fellow-students.

Sometimes the class takes "outings," doing all their work under the shadow of some wide-spreading tree in the fragrant woods; or an "evening at home" is given, introducing some novel idea of entertainment suggestive of some line of musical study.

We have also in process of arrangement a musical scrap book, to which each pupil contributes whatever he can find of interest to musicians; personal items of modern musicians are in order in this book, and authentic items of information of the less modern writers are especially valuable.

There is no question but that the town teacher needs to provide some method of so interesting the pupil that at no time the study of music becomes monotonous.

Intelligent teaching is quite as essential as *intelligent learning*, and it is only when there is an undefinable yet insoluble bond of sympathy between teacher and pupil that success crowns the efforts of either.

—Confucius said a hundred years before Plato, "Wouldst thou know if a people be well governed, if its manners be good or bad, examine the music which it practices"—

The rapid advance of musical art in the life of our people is shown in its cultivation to-day along with science and literature in our institutions and throughout our land; and this is in response to a popular demand. Musical culture has not only progressed along with the kindred arts, but in advance of them; for many of the great masters who are being most appreciated to day have been dust for more than a century, while their genius and magnetism are reaching our hearts through a multitude of avenues, where mind, and not matter, are in the ascendancy.



EDWARD SCHUETT.

It was in the year 1856 that Edward Schuett saw the light of day at St. Petersburg. Although he evidenced talent for music at an early age and desired to adopt it as his profession, he met with opposition on the part of his father. It took a great deal of coaxing before parental sternness gave in, and allowed the boy to follow the dictates of his inclination to study music. The father had, however, the gratification of seeing his son carry off the first prize at the Imperial Conservatory of Music. Edward Schuett now went to Leipsic, where he studied counterpoint, fugue, and composition under Jadasohn and Richter; here his first large composition, a serenade for stringed instruments, consisting of four movements, was brought out at the Gewandhaus and received great praise from the critics of that critical city. In 1879 he went to Vienna to continue his piano studies under Professor Leschetizky; he was welcomed in the most cordial manner and, the musical atmosphere appearing to him more congenial than that of other cities, he decided to remain, making it his second home. Most significant is the name of his villa, "Mon Repos," at Meran, indicating peace and rest dwelling there.

While Vienna is his permanent home, yet occasionally he has been heard in more distant cities of the Austrian Empire in conjunction with Madame Normann-Neruda and Leopold Aner. As piano virtuoso he appeared in St. Petersburg, Warsaw, Leipzig, Cologne, Vienna, Pesth, Prague, Paris, etc., on which occasions his concerto for the piano gained him considerable fame. As a warm admirer of Wagner and his works, he was chosen in 1880 Musical Director of the Vienna Wagner Society, which position he held for six years. In 1887 he received an invitation from Madame Cosima Wagner to go to Baireuth as "Musikleiter" and Counselor to the committee directing the Festspiele; he refused this offer, as his time was too much taken up with the bringing out of his own compositions, which became more and more in demand. Since then he has rarely been heard in the concert-room, and chiefly only when the first production of one of his works took place.

In 1892 his opera, "Signor Formica," in three acts, was brought out at the Imperial Court Theater under the personal direction of Mr. Jahn; the work was received with many favorable comments.

Last season he had the gratification of having his great "Suite for Piano and Violin" brought out in Vienna; it met with an enthusiastic reception, and immediately became a standard number on the programmes in fifteen of the great musical cities in Europe, and was also played in Boston and Chicago.

During the past season Mr. Schuett scored a great success with his piano concerto, Op. 47, which was produced at the fourth Philharmonic Concert in Vienna, and which will soon appear in print by N. Simrock, Berlin, who has been Mr. Schuett's exclusive publisher for the past three years, and who will also, in the early fall, issue several other works from the pen of this versatile writer, viz.: Op. 48, "Scenes Pantomimiques;" Op. 49, "Trois Morceaux;" Op. 50, "Deux Miniatures."

Mr. Schuett demonstrates not only characteristic individuality in all his compositions, but also the most painstaking and musicianly treatment in the development of his motive.

The composition, "Gavotte Humoresque," which we publish in this issue, deserves the closest study. It represents the composer in his best vein. The tempo as given by the composer, 112 M. M. to every half note, is the extreme, and only finished artists can bring it up to that time consistent clearness which is a very important feature in this piece. The average player will count by quarter notes, and 180 M. M. would be about what is expected. There are two pages more to the piece. They are omitted to save space, but are given in Da Capo except a few measures at the close by the way of closing chords. It can be had complete in sheet form. It is, perhaps, one of the best pieces for average players we ever printed in the journal, and will form quite an acquisition to any player's repertoire. W. MALMENE.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

W. E. S.—1. For a history of the violin we would recommend "Pipe and Strings," by W. F. Gates, page 64, etc.
2. The composer, Bohm was born in Berlin, in 1844, on September 11th, and is still living in that city.

I. E. T.—When playing our choruses, arranged for male voices, the parts on the treble staff, that is, the first and second tenor, should be played an octave lower than written, because the male voice sounds an octave lower than the female. Custom has sanctioned the use of the G clef in this way, for male voices, in place of the unfamiliar C clef, which represents the actual pitch of the sounds.

E. B.—At this time there are no distinct schools of French, German, or Italian singing. It is a matter of individuals, rather than of nationality, and we are not aware that any one nation can claim that from its ranks come the greatest teachers.

As to quality of tone, that is certainly primarily a matter of nationality. The French voice, as a result, is nasal; the German, guttural; the Italian is *par excellence* the singing language; it is smooth and flowing, but those qualities may be gained by any one under the guidance of a good teacher. It is preferable, always, to study under a teacher of one's own nationality.

We know of no one who gives lessons through the mail but Mr. John Howard, 318 E. Fifty-ninth street, New York. We do not wish to suggest him as an authority.

Vocal lessons by mail must, of necessity, have comparatively little value. The teacher can write what the pupil is to do, but not being at hand cannot see and hear if his instructions are carried out properly. If they are not, his efforts are in vain.

The best work of that sort is done by those magazines that devote more or less space to the subject, as the *Vocalist* and *Werner's Voice*.

C. P. R.—1. After having finished Clementi's "Gravitas ad Parnassum," the études of Moscheles, Op. 70, Books I and II, and Kullak, Op. 48, Book II, might be studied advantageously.

2. The "Well-tempered Clavichord," by Bach, is not graded. No. 10, Part I, No. 2, Part I, Vol. II, No. 16, Vol. I, are about the best to begin with. The Bockelman's Chromo-analytical edition of these fugues is the best for self-instruction.

3. Liszt's "Rhapsodie, No. 13," "No. 6," and perhaps the easier edition of "No. 2," would answer your purpose.

4. Lambert's Conservatory of Music and the National Conservatory are well-known institutions. Dr. William Mason, Albert Parsons, Ferd. Tuten, Xaver Scharwenka, and many others are well known as private teachers in New York city. W. B.

M. J.—Vol. I of Mathews' "Graded Studies" does not furnish sufficient material for the beginner; therefore, a book of easy music is necessary. Landon's "Pianoforte Method" has the needed material and it is so fully annotated and arranged as to give the needed help, over all weak places and points of difficulty. The studies by Mathews, published by Church Co., do not in any sense supply the place filled so admirably by the "Graded Studies" of Mathews, published by Presser, at THE ETUDE office. The Presser edition are those selected from all of the available studies, selected for their indispensable value. Those published by Church Co. are an afterthought, selected after the best material had been culled out for the Presser edition, and they are, therefore, less musical, more technical, and less extensive in quantity. Teach the scales at about the end of the first term, or as soon as the pupil has gained some freedom of technic. Teach the scale of D-flat first, and let it be played two or more octaves, for the prime point to be gained is, that the fingers shall go in alternate order, the thumb after the third and then after the fourth finger, or these fingers follow the thumb in this alternated order when playing in the reverse direction, and this requires two or more octaves.—C. W. L.

K. F. H.—The writer does not believe in "Table Finger Exercises." Nor does he find it at all necessary to use strengthening exercises of any kind other than the Two Finger and Accent Exercises of the Mason "Technic." Get your music dealer to send you a lot of

four-hand music on selection, from which you can select such as you need for special cases and pupils.

A. H. B.—Your desire for further light on the accent exercises of the Mason method is hard to meet, for the clearness of statement in the books of Mason's "Technic" is remarkable. We would advise that you begin reading again, and leave no part till you understand it, and have done the exercises yourself at the keyboard. At the keyboard, with the books before you, working over everything till you thoroughly understand it is the only way to do it alone. However, a good teacher is better. The new work, "Preparatory Touch and Technic," by C. E. Shimer, you ought to read. Ready in July.

EDMUND NEUPERT.

EDMUND NEUPERT, whose graceful valse "Caprice" appears in this issue of THE ETUDE, was born at Christiana, Norway, in 1842.

His early studies were with his father till 1856, when he went to Berlin and finished his education under Kullak and Kiel; after which he spent some years as Professor of Piano in the Conservatories of Moscow and Copenhagen.

It was to him Grieg dedicated his beautiful A-minor concerto, and Neupert subsequently won many artistic triumphs through its masterly performance.

In 1882 Neupert came to this country, settling in New York, easily taking his place among the best of our resident artists.

Here he continued to reside until his death, which occurred a few years since.

Neupert's compositions, mostly for the piano, are richly imbued with a characteristic Norwegian flavor, and without exception denote a poetic imagination and highly musical temperament.

It was my pleasure to meet him once in Boston, when he appeared before the N. M. T. A. in a recital, in which he gave a masterful interpretation of the appassionata sonata of Beethoven, as also a group of his own poetic creations.

His personality was most agreeable, and his generosity toward his fellow-musicians was a noble characteristic of the man.

I can never forget the kind manner in which he received me, and the generous appreciation he expressed to me of some of my compositions that had come to his notice.

Such sterling qualities, both as man and musician, are a lasting monument to his memory, and are worthy our most earnest emulation.

His compositions, which are numerous, include vales, ballades, polonaises, barcarolles, and some 125 concert études. He also published a piano method and over 700 technical exercises.

His death was a direct loss to the profession of his adopted country, where he made many friends by his pronounced talent and genial personality.

WILSON G. SMITH.

THE IDEAL.

—The ideal teacher should possess a thorough musical education and wide general knowledge; he must be ever ready to receive new, useful ideas, and versatile in adapting his methods to the needs of each pupil; he must have a personality more or less magnetic; he should be regular, letting nothing interfere with the faithful, punctual discharge of all his duties; he should know when to blame and when to praise; he should be kind, patient, watchful, helpful, strict and firm, fired with enthusiasm and a devoted love for his work,—not only for music, but for teaching. He will then surely awaken an answering ardor in his pupils, and secure from them diligent, careful study, which will develop to the utmost all the capacity they possess; for if each scholar feels that his teacher has an interest in him as an individual, and really cares personally whether he succeeds or fails, it will arouse him to put forth his best efforts. Does this paragon exist? Let us hope so; or, if not, let us each strive to develop into such a teacher, that the picture may become less and less an ideal vision, and more and more a living, working reality.

Nellie Strong.

PUBLISHER'S NOTES.

LOUIS C. ELSON'S work, "European Reminiscences"—musical and otherwise—will be ready to deliver this month. The special offer we will continue during the month; 75 cents will now purchase the book delivered to your door. We gave a short description of the book in last issue. For summer reading nothing better can be chosen. It is written in Mr. Elson's sprightly and interesting style. It teems with wit and information from beginning to end. The serious and comic are blended often on the same page or in the same interview. Every avenue of musical interest in every European city has been explored, not a living great musical light but what has been visited. We feel sure that all who do not order the book will regret it. It is worth \$3.50 and cannot be had for 75 cents after this month, when the offer will be withdrawn and the regular market price will have to be paid. The best idea of the work can be formed when it is said that it is a sort of musical "Innocents Abroad" of Mark Twain. All who have good open accounts with us can have the book charged.

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THE three months' summer subscriptions to THE ETUDE for 25 cents have been taken by quite a number. It is to those that need a stimulant to practice during the warm weather that this offer is especially directed. A teacher leaves a promising pupil with no guide nor incentive during three or four months of the year. When the serious study is taken up again in the fall the interest has nearly died out, the fingers have run to weeds, so to speak, and a great many have become so indifferent that music will have been dropped entirely. It is to keep alive the musical interest during the trying time of summer that the three months' subscription is offered.

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THIS is the last month for the special offer for "Preparatory Touch and Technic," by C. E. Shimer. The book will be delivered about July 15th, after which all special offers will be refused; till then, 25 cents will buy the book. During the summer is a good time to examine and study a new work. All those who have been using Mason's "Touch and Technic" ought, at least, to have a copy of this work. It will be of untold assistance in teaching the system of Dr. Mason. If you have not been teaching this system, why not procure this volume of C. E. Shimer's, who is a prominent pupil of Dr. Mason, and be prepared to introduce the system in the Fall. Remember, this is the last month of the special offer of 25 cents postpaid.

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THE "Pronouncing Dictionary" of Dr. H. A. Clarke is completed and the entire work is in the hands of the printer. It will be rapidly completed. Our aim is to make it the most complete dictionary published. It has some features no other one dictionary possesses. First, the work is original from A to Z; every definition has been revised, phonetic pronunciations are given to all foreign terms. Proper names receive attention. Every celebrated musician's and composer's name is pronounced, besides giving his birth and death and speciality. Then the equivalents of English terms are given in the Appendix: Thus "retard" has many foreign terms which mean about the same thing, the same with words "rapid," "joyous," etc. There will be an abridged edition which will contain only the more prominent terms. Both are included in the special offer of 50 cents, which is still in force. Let us have your order for the work before it is too late.

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* * * *

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* * * *

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